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ST. JOHN FROM A "GREEK GOSPELS"

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ABERDEEN

THE UNIVERSITY PRESS

PREFATORY NOTE.

THE exhibition of mediaeval manuscripts, of which a descriptive catalogue will be found on pages 21-59, has been arranged, primarily, to signalise the visit to the library of the members of the Historical Association, on the occasion of the holding of their fifth annual meeting in Manchester.

Doubtless many members of the Association will be visiting this city for the first time, and it may be of interest to them to learn, by means of this exhibition, something of the character of the collections which have made this library famous in the world of letters, and which at the same time have helped to make Manchester a centre of attraction for scholars from all parts of the world.

It is impossible within the limited space at our disposal to attempt to convey anything like an adequate idea of the scope and importance of the library's collections in general, comprising, as they do, upwards of 170,000 printed books and 7000 manuscripts. We have sought, therefore, to reveal something of the magnificence of the manuscripts, and of the jewelled book-covers in which the library is so rich.

Prefixed to the catalogue will be found a brief account of the library's manuscript possessions, the object of which is to indicate something of the breadth of their range. This is followed by some notes explanatory of the character of the books of the middle ages, and of the distinguishing features

which they possess, in the matter of writing, of illuminations, and also of the materials employed, with a view to assist those of our visitors, who may not be familiar with the subject, to a fuller appreciation of the interest and beauty of their workmanship.

It is hoped that the illustrations may add to the usefulness of the catalogue, by furnishing examples of the work of some of the most important schools of writing and illumination from the ninth to the sixteenth centuries. They have been reproduced from manuscripts which are included in the exhibition.

Lest it should be inferred from a hasty glance at the exhibition, or at this brief description of it, that the library is rich in bibliographical and literary treasures, but wanting in the necessary appliances for study and research, it has been thought advisable to include a list of the works for the study of palæography with which the library is equipped, and also a list of the periodical publications in history and the allied topics which are regularly taken for the periodical room. In this way a little more permanence may be given to the present catalogue, and it will also be shown that the library is a "live institution" fully in keeping with the character and aim of the Association whose visit it welcomes.

For the benefit of students who are yet unaware of the wealth of material which the library contains, and for the public in general, the exhibition will remain open until the end of the year, and may be viewed by the public on the regular visiting days of Tuesday and Friday, between the hours of two and six in the afternoon.

It remains only for me to express my great obligation to Professor H. W. Hogg for so kindly furnishing the notes descriptive of the Babylonian and Assyrian tablets; and to my colleagues, Mr. Vine, Mr. Peacock, Mr. Kiddle, Mr.

Sutton, Mr. Moffet, Mr. Crossley, and Mr. Murgatroyd, all of whom have conspired with me to make this exhibition worthy of the occasion which it marks.

HENRY GUPPY.

The John Rylands Library,
12*th January*, 1912.

CONTENTS.

PAGE

INTRODUCTION:—

The Manuscripts in the John Rylands Library 7

The Characteristic Features of the Manuscripts of the Middle Ages 10

CASE 1. WRITING MATERIALS—

1. Stone Tablet. Babylonian 21
2. Clay Nail-shaped Cone. Babylonian 22
3. Clay Cylinder. Babylonian 23
4. Clay Brick. Babylonian 24
5. Goat-skin Roll. Hebrew 24
6. Antelope-skin Roll. Hebrew 25
7. Papyrus Roll. Demotic and Greek 25
8. Wooden Tablet. Greek 26
9. Ivory or Bone Tablets. Roman 26
10. Vellum Codex. Greek 27
11. Palm-leaf Book. Burmese 28
12. Bark Book. Batak 29
13. Linen Mummy Cloth. Egyptian 30

CASE 2. PRE-CAROLINE, CAROLINE, AND OTHER EARLY SCRIPTS—

1. Cyprian, St.: Epistolae. 8th cent. 30
2. Smaragdus: on Rule of St. Benedict. 9th cent. . . . 30
3. Homilies. *Circa* 800 31
4. Jonas: Life of St. Columban. 9th cent. 31
5. Gregory, St.: Moralia in Jobum. 9th cent. 31
6. Cantica ecclesiastica. 10th or 11th cent. 31
7. Beatus, St.: on the Apocalypse. 12th cent. 31

CASE 3. FAMOUS WRITING SCHOOLS—

1. Psalterium. Trier. 9th cent. 32
2. Gospels. St. Gall. 9th cent. 32
3. Gospels. St. Gall. 9th-10th cent. 33
4. Gospels. Cologne. 10th cent. 33

CONTENTS.

PAGE

5. Lectionarium. Prüm. 11th cent. 33
6. Preces et officia varia. Bruges. 15th cent. 34

CASE 4. ENGLISH SCHOOL—

1. Sarum Missal. 13th cent. 34
2. Sarum Missal. 15th cent. 34
3. Form of Cury. 15th cent. 35
4. Apocalypse. Pre-Wiclifite. 14th cent. 35
5. Wiclifite Gospels. *Circa* 1400 35
6. Queen Elizabeth's Gospel Book 36
7. Lydgate: Siege of Troy. *Circa* 1420 37
8. Boccaccio: Falle of Princes. Translated by Lydgate. *Circa* 1425 37
9. Islip: Prayers. *Circa* 1505 37

CASE 5. ENGLISH SCHOOL—

1. Liber custumarum Londiniensium. 12th cent. 38
2. Chronicon de Melsa. 14th-15th cent. 38
3. Roll of Tolethorpe Manor. 15th cent. 40
4. Cartulary of Warden Abbey. 13th-15th cent. 41
5. Wardrobe Book of Edward I. 1298-99 42
6. Wardrobe Book of Edward II. 1323-24 42
7. Itinerary of Richard I. 13th cent. 43
8. English Chronicle. 14th cent. 44
9. Chronicon de Wigmore. 14th-15th cent. 44

CASE 6. FRENCH SCHOOL—

1. Lancelot du Lac. *Circa* 1300 45
2. Guilleville: Pèlerinage de la vie. 14th cent. 46
3. Jean de Courcy: Chroniques. A.D. 1420 46
4. Chroniques de Saint Denys. 15th cent. 46
5. Coutumes de Bretagne. 15th cent. 46

CASE 7. FRENCH SCHOOL—

1. Bible Historiée. *Circa* 1250 46
2. Latin Psalter of Queen Joan of Navarre. *Circa* 1260 . . 47
3. Bible in Latin. 13th cent. 47
4. Psalterium et officia varia. 14th cent. 47
5. Vie et passion de Jésus Christ. *Circa* 1350 47
6. Roman de la rose. 14th cent. 48
7. Horæ of Charles VII of France. 15th cent. 48
8. Horæ. 15th cent. 48
9. Psalterium. 15th cent. 48
10. Horæ. *Circa* 1490 48
11. Bible in Latin. 13th cent. 49

CONTENTS.

PAGE

CASE 8. ITALIAN SCHOOL—

1. Nicolaus, *de Lyra*: Postilla. A.D. 1407 49
2. Prolianus: Astrologia. A.D. 1478 49
3. Cassianus: Collationes ss. patrum. *Circa* 1450-1500 . . . 49
4. John, *Climacus, St.*: Scala Paradisi. 15th cent. 50
5. Petrarch: Rime. Dante Alighieri: Cançoni. 14th cent. . . 50
6. Dante Alighieri: Divina Commedia. A.D. 1416 51
7. Missale Romanum of Cardinal P. Colonna. *Circa* 1517 . . 51
8. Bologna: Arms of judges of Università dei Mercanti, 1576-1632 52

CASE 9. FLEMISH, GERMAN, SPANISH, AND OTHER SCHOOLS—

1. Apocalypse. *Circa* 1350 52
2. Speculum humanæ salvationis. 14th cent. 52
3. Horæ. 15th cent. 52
4. Horæ. 15th cent. 52
5. Horæ of Mary Queen of Scots. 15th cent. 53
6. Horæ. 15th cent. 53
7. Psalterium. 14th cent. 53
8. Donatus: Ars grammatica. A.D. 1369. 53
9. Preces privatæ. *Circa* 1440 53
10. Haggadah. 15th cent. 54
11. Armorial in Latin. A.D. 1416 54
12. Aristotle: Quotations in Latin. 13th cent. 54
13. Vergil: Æneid in Latin. A.D. 1404 54

CASE 10. MANUSCRIPTS WITH JEWELLED AND METAL COVERS—

1. Covers of Book of the Gospels. 10th-12th cent. . . . 54
2. Psalter in Latin. 12th-13th cent. 55
3. Bonaventura, St.: Breviloquium. 12th-13th cent. . . . 55
4. Old Testament in Latin. 11th-13th cent. 56
5. New Testament in Latin. 11th-13th cent. 56
6. Officia Conv. Nonn. Reg. O. Sci. Augustini Florentiæ. 13th cent. 57
7. Horæ. 13th-15th cent. 57
8. Gospels in Latin. 10th-12th cent. 57
9. Petrus, *Lombardus*: Commentarius in Psalmos. 12th cent. . 58
10. Collectarium. 12th-15th cent. 58
11. Gospels in Latin. 12th-17th cent. 59
12. Horæ. 14th-15th cent. 59

List of Works dealing with the Study of Greek and Latin Palæography:—

General Treatises, etc. 60
Diplomatic 71
Collections of Specimens in Facsimile 76

CONTENTS.

PAGE

Facsimiles of Famous Manuscripts 86
Illumination and Miniatures 96

Periodical Publications in History and the Allied Topics which are regularly taken in the John Rylands Library 104

Publications of the John Rylands Library 124

Trustees, Governors, and Principal Officers of the Library . . . 130

Rules and Regulations of the Library 132

ILLUSTRATIONS.

St. John from a "Greek Gospels". Byzantine. 11th cent. (Case 1, No. 10) . . . . . *To face Title*

"Saint Beatus on the Apocalypse." Spanish. 12th cent. (Case 2, No. 7) . . . . . *To face page* 21

"The Trier Psalter." German. 9th cent. (Case 3, No. 1) „ „ 30

"The Emperor Otto's Gospels." German. 10th cent. (Case 3, No. 4) . . . . . „ „ 32

"Lydgate's Siege of Troy." English. About 1420 (Case 4, No. 7) . . . . . „ „ 37

"Joan of Navarre's Psalter." French. About 1260 (Case 7, No. 2) . . . . . „ „ 45

"King Charles VII's Book of Hours." French. About 1430 (Case 7, No. 7) . . . . . „ „ 48

"Book of Hours." School of Jean Foucquet. French. 15th cent. (Case 7, No. 10) . . . . . „ „ 50

"The Colonna Missal." Italian. About 1517 (Case 8, No. 7) . . . . . „ „ 52

"Apocalypse." Flemish. 14th cent. (Case 9, No. 1) . „ „ 54

INTRODUCTION.

THE MANUSCRIPTS IN THE JOHN RYLANDS LIBRARY.

ONE of the outstanding features of the John Rylands Library is the interesting collection of Oriental and Western manuscripts, numbering at the present time nearly seven thousand items, and illustrating in a remarkable manner most of the more important materials and methods which have been employed from the earliest times for the purpose of recording, preserving, and transmitting to posterity the knowledge of past achievements.

The nucleus of the collection was formed by the manuscripts contained in the Althorp Library, which was acquired by the late Mrs. Rylands in 1892 from the late Earl Spencer to form part of the equipment of the present building, at that time in course of construction. This was added to from time to time by other purchases. But the present magnificence and special character of the collection were given to it by the acquisition, in 1901, of the manuscripts of the Earl of Crawford, consisting of nearly six thousand rolls, tablets, and codices.

On the death, in 1905, of the munificent founder of the institution, the collection was further enriched through the bequest of her private library, which contained many manuscripts of great importance. Since then every effort has been employed with a view to building up the collection in such a way as to cover the history of writing and illumination in the principal languages and characters, and at the same time to offer to students in the many departments of literary and historical research, original sources which may be of real service to them in the prosecution of their studies. Within the last two years a number of very important

cartularies, and other manuscripts of interest to the student of English history, were secured at the sales of portions of the manuscripts of Sir Thomas Phillipps, several of which find a place in the exhibition. The result is that the importance of the collection at the present time cannot easily be over-estimated.

Many of the manuscripts are well known to scholars, who have always had ready access to them; but to the world at large, and to many of the readers of these notes, they are yet unknown. A few remarks, therefore, upon some of the most noteworthy and characteristic features of these interesting literary and historical records may not be deemed inappropriate.

EASTERN MANUSCRIPTS.

Beginning with the Eastern section, it must be said at once that the wealth of Oriental manuscripts, of all ages, and in a variety of languages, can only be indicated in the briefest manner in an introduction like the present. Armenian, Ethiopic, Sanskrit, Pali, Panjabi, Hindustani, Marathi, Parsi, Burmese, Canarese, Singhalese, Tamil, Telugu, Chinese, Japanese, Malay, Javanese, Achinese, Mongolian, Balinese, Tibetan, Bugi, Kawi, Madurese, Makassar, and Mexican manuscripts are well represented. There are examples of those curious and rare productions, the "medicine books" of the Battas, inscribed on the bark of the alim-tree, or on bamboo poles. Of more general interest are the great number of very precious Persian, Arabic, and Turkish manuscripts, numbering nearly two thousand volumes. The examples of the Koran, dating from the eighth and ninth centuries, are, in many cases, of extraordinary beauty and value. One copy, written on 467 leaves of thick bombycine paper, of the date of A.D. 1500, must be one of the largest volumes in the world, measuring, as it does, 34 by 21 inches.

PAPYRUS ROLLS, ETC.

Of papyrus rolls and fragments there are examples of the "Book of the Dead" in Egyptian Hieroglyphic and Hieratic. The Demotic papyri, the catalogue of which, compiled by Dr. F. Ll. Griffith, Reader in Egyptology in the University of Oxford, appeared in 1910, after about ten years of persistent labour, form probably the most important collection of

documents in this script at present extant. There are a large number of Greek papyri, the literary portion of which was described by Dr. A. S. Hunt, in the catalogue issued in the early part of last year, revealing a new fragment of the recently discovered Greek historian, Theopompus, and what is probably the earliest known manuscript of the Nicene Creed. The remaining portion, consisting of the non-literary documents, are at present under arrangement and description by Dr. Hunt. The result of the examination by Professor D. S. Margoliouth, of a considerable collection of Arabic papyri, is awaited with interest.

In Coptic the papyri and the codices, ranging from the sixth to the sixteenth century, have been described by Dr. W. E. Crum, in the catalogue which also appeared in 1910. In Samaritan there is an interesting, though not large, group of Biblical and liturgical texts, including an important vellum codex of the "Pentateuch," written in A.D. 1211, which are at present being described by Dr. A. E. Cowley, Sub-Librarian of the Bodleian. In Syriac there is a vellum codex of the "Gospels" of the sixth century, and what is probably the earliest known complete Syriac "New Testament," written about A.D. 1000, amongst others, the description of which has been undertaken by Dr. Rendel Harris. The Hebrew manuscripts comprise many "Rolls of the Law," and several illuminated codices of the "Haggadah," or "Service for Passover".

Among the Greek manuscripts there are several beautiful Gospel books, but the most important member of the group is a considerable fragment of a vellum codex of the "Odyssey," possibly of the third century, and consequently one of the earliest vellum books known to be extant.

WESTERN MANUSCRIPTS.

When we turn to the Western manuscripts and attempt to choose among the large number of finely written and magnificently illuminated examples, the very wealth of material at our disposal constitutes a difficulty. Of the Latin manuscripts, whether produced in Italy, Spain, France, Germany, Flanders, or England, there are some hundreds. One

of the most important texts, though quite unadorned, is a manuscript of the letters and minor works of St. Cyprian, written in a bold, clear hand in what are known as pre-Caroline minuscules of the eighth century, which originally belonged to the Abbey of Murbach in Alsace (see Case 2, no. 1). Of manuscripts produced in the famous writing schools of the middle ages there are several. One is a magnificent "Psalter" written in the latter part of the eighth, or the early part of the ninth, century at Trier. Great interest centres in the remarkable interlaced capital letters, completely filling certain pages, and exhibiting the characteristics of the Celtic art, which seems to have spread over the whole of Europe about this time (Case 3, no. 1). Another is a "Gospel Book," written and illuminated at Cologne, for the Emperor Otto the Great, about A.D. 970, and containing his portrait (Case 3, no. 4). There are two "Gospel Books," written in the monastery of St. Gall, in the ninth or tenth century (Case 3, nos. 2 and 3); a "Lectionarium," executed about 1060 by Ruopertus, Abbot of Prüm, a monastery on the Moselle (Case 3, no. 5); and a volume of "Preces et officia varia," by a member of the Guild of Illuminators of Bruges, in A.D. 1487 (Case 3, no. 6).

Of the Spanish manuscripts, perhaps the most interesting is a twelfth-century copy of the "Commentary on the Apocalypse," by an abbot of Valcavado, in Castile, known as "St. Beatus". It is a great folio containing 110 very large miniatures, painted on grounds of deep and vivid colour, including a map of the world, which is certainly the strangest jumble of fantastic geography that ever came from a monkish hand (Case 2, no. 7).

From the thirteenth century there is a very important pre-Reformation English service-book in the shape of a "Sarum Missal," probably the most venerable manuscript of this service in existence (Case 4, no. 1). A very beautiful book, valuable both for its exquisite illuminated capitals, and its five pages of miniatures, as well as for its historical associations, is a "Psalter," written in Paris, about 1260, probably by the same person who executed the manuscript given by St. Louis to the Sainte Chapelle. On a blank

leaf, at the commencement of the volume, we find, in very delicate handwriting, *Royne Jehanne*, the autograph of Joan of Navarre, the second Queen Consort of Henry IV of England, into whose possession the volume must have passed a century and a half after its production (Case 7, no. 2). Another volume which is of great interest on account of its historical associations, is the copy of Wiclif and Purvey's translation of the Gospels, written about 1410, and presented to Queen Elizabeth, by Francis Newport, as she was passing down Cheapside, on her way to St. Paul's Cathedral (Case 4, no. 6). Of equal, and yet of more pathetic, interest is the dainty little "Book of Hours," of Flemish origin, which belonged to Mary, Queen of Scots, and on one of the leaves of which she has written with her own hand: *Mon Dieu confondez mes ennemys M̃.* (Case 9, no. 5). Then there is a little "Book of Hours," written for King Henry VII, by John Islip, Abbot of Westminster, and builder of the Chantry Chapel of Henry VII, which bears upon the illuminated borders of its pages the rebus of the abbot's name in the form of an eye and a slip of a tree (Case 4, no. 9). Another very beautiful "Book of Hours," every page of which is surrounded by a most elaborate lace-like border, with here and there charming miniatures, was written for King Charles VII of France (Case 7, no. 7). Two of the later acquisitions are "Books of Hours," of Flemish workmanship, possessing, it is thought, evidence of the work of that master-hand, Hans Memling (Case 9, nos. 4 and 5).

ITALIAN WORK.

One of the finest of the Italian books is dated 1407, and consists of the "Postilla" of Nicholas de Lyra in three volumes, full of marvellous borders and miniatures, and made historically interesting by the portraits of members of the Malatesta family, which have been introduced into the miniatures. A manuscript like this, perfect in condition, and certain in date and origin, is naturally a most important monument of Italian art at the end of the Trecento (Case 8, no. 1). More splendid even than the Malatesta manuscript, but belonging to an epoch when art had become too self-conscious and conventional, is the

celebrated "Colonna Missal," in six large volumes, executed about 1517 for the Cardinal Pompeo Colonna, and adorned with a multitude of Raphaelesque illuminations. Many of these have been attributed to a certain Philippus de Corbizis, by whom there is a signed illustration in a missal at Siena; by other authorities it is considered safer to group them generally under the title "School of Raphael," whilst, as the result of the most recent examination, it is suggested that there is evidence of the same workmanship as that contained in the "Farnese Missal," which is commonly associated with the name of Clovio (Case 8, no. 7).

In addition to the English manuscripts already referred to, there are others of which some mention must be made. ENGLISH WORK. The finest is the copy of John Lydgate's "Siege of Troy," executed about A.D. 1420. It is a large folio volume containing richly illuminated borders and seventy miniatures, furnishing a mine of pictorial information on the social customs of the period (Case 4, no. 7). At the commencement of the volume is a picture of the author on bended knee presenting his work to King Henry V. Another is Lydgate's translation of Boccaccio's "Falle of Princes," a plainer but still a very important volume. There are a dozen manuscripts of the Wicliffite Bible, or parts of the Bible, ranging from 1382 to 1450. Amongst the cartularies the most important is that of the Benedictine Monastery of St. Mary's, York, written in the fourteenth and fifteenth centuries. The cartulary of the Cistercian Abbey of Melsa, or Meaux, which is in the handwriting of the nineteenth abbot, Thomas Burton (1396-1399), is also of great interest, furnishing, as it does, authority for English history during the reigns of the Edwards, whilst tracing the history of the abbey from its foundation in 1150 to the year 1406 (Case 5, no. 2). Other noteworthy volumes are the thirteenth-century cartulary o the Cistercian Abbey of Warden; the cartulary of the Manor of Tolethorpe, Rutland, in the form of a roll; the Chronicle of Wigmore; Wardrobe books of Edward I and Edward II; and a thirteenth-century manuscript of the famous itinerary of Richard I to the Holy Land. One other volume calls

for special mention, since it contains the earliest known copies of the charters granted to London by Henry I and Henry II respectively. The volume was written within a few years of the granting of Henry II's charter (1155-1161). Of other known copies the earliest cannot be less than a century later in date (Case 5, no. 1).

FRENCH WORK.

The French manuscripts, though not numerous, are of great beauty and interest. Perhaps the most important is a "Bible Historiée," or "Picture Bible," consisting of a series of forty full-page paintings, representing stories from the "Book of Genesis," resplendent on a background of burnished gold, and written in the South of France about 1250, at a time when the illiterate read by means of pictures (Case 7, no. 1). There is a fine and important copy of "Lancelot du Lac," with seventy-two miniatures and numerous illuminated initials, written about 1300; an early fifteenth-century copy of the "Chroniques" of Jean de Courcy; an illuminated manuscript of the "Chroniques de Saint Denys," in which one miniature depicts Edward I paying homage to Philip the Fair of France, as his overlord, for the Duchy of Aquitaine in A.D. 1286 (Case 6, no. 4); and a very beautiful manuscript of Guillaume de Guilleville's "Pèlerinage de la Vie," written in a clear hand in the fourteenth century, and enriched with 173 miniatures, which are illustrative of the poem, and display a wonderful fertility of invention, whilst they are valuable for the costume of the time, and for the ways of life of the people (Case 6, no. 2). It would be possible to describe others of almost equal interest, such as the "Vie et Passion de Nostre Seigneur Jésus Christ," written about 1350, and ornamented with twenty-six paintings of Our Lord's Passion, executed in "grisaille" (Case 7, No. 5); and the "Book of Hours" beautifully illuminated in the South of France by an artist of the school of Jean Foucquet, for Jacques Galliot de Gourdon de Genouillac, grand-écuyer de France and grand-maître d'artillerie (Case 7, no. 10), but sufficient has been said to indicate the nature of the manuscripts in this particular section.

JEWELLED BOOK-COVERS.

Turning now from the manuscripts themselves to the jewelled covers with which some of them are adorned, and which impart to them a character, and a value, of a very special kind, we find that there are thirty examples. The extraordinary rarity of these metal and ivory bindings may be gauged by the fact that this collection, containing only thirty examples, yet ranks third among the collections of the world. By far the richest is that in the Bibliothèque Nationale, at Paris, which contains a large number of the books of this class, seized and saved from dispersion at the time of the Revolution. Next comes the Royal Library at Munich; and then comes the John Rylands collection. One example, perhaps the finest in the world, remained until a few years ago in English hands. It was the famous "Lindau Gospels," in cover of pure gold and gems, which Lord Ashburnham sold for £10,000, and which is now in the possession of Mr. Pierpont Morgan. Many of the covers are of great beauty and interest, none the less so for the process of building-up which they have undergone in long-past centuries. The normal course of things seems to have been as follows: A monastery owned a precious tenth-century "textus," or manuscript of the Gospels; it also possessed an ivory "pax," or tablet carved with one or more scenes from the life of Christ, of, perhaps, a century later. A century later still it occurred to some rich abbot to have the second made into a cover for the first; and he would call in some jeweller or metal-worker from Cologne or Liége, who would encase the ivory tablet in a richly jewelled metal frame, and make the whole into a cover to protect the manuscript.

Often, therefore, as in the case of some of the examples exhibited (Case 10), the manuscript, the ivory or enamel centre, and the jewelled or chased borders are of different centuries. But in nearly all cases the result of the joint work of the carver and the goldsmith is of singular richness and beauty. One of the finest has for its centres two plaques of twelfth-century Limoges enamel, its background is of silver stamped from dies of the

thirteenth century, whilst surrounding these are figures of saints in ivory, the whole being enclosed in a border of finely carved and gilt wood. Another is a "Gospel Book" in a German hand of the twelfth century, encased in a cover from which the central ornament on one side has disappeared, but of which the heavy borders of gilt copper enriched with Limoges enamels, represening the Apostles, the Virtues, etc., are intact. The most important consists of the double cover of a manuscript which has become separated from its binding. The ivory carvings, which serve as panels, are of the finest workmanship of the tenth century; the metal work, which is very fine, was probably executed at Trier, which was for a long period the great rival of Cologne in the realm of ecclesiastical art and culture. Many of the other examples in the collection bear indications of having been executed or preserved in the "stately tower of Trier," while Cologne, and Liége, can claim an equal share.

The jewels with which many of the covers are enriched form a very varied collection. There are a number of ancient Roman gems, both in intaglio and cameo. One, cut on red jasper, represents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes in the British Museum (Case 10, no. 5). Two of the covers have had fitted at each of the four corners large rock crystals in claw settings. The filigree and repoussé work in general is very chaste.

An interesting comparison may be made by means of two of the examples exhibited in Case 10. One a fine specimen of German work of the twelfth century, representing St. Andrew, on a plain background of gilt metal, is placed side by side with the two leaves of a diptych, which enclose a manuscript "Book of Hours". The latter is an excellent example of fourteenth-century French work, in which the rudeness of archaic art no longer appears. The craftsman was a master of his tools, and has left far behind the grotesqueness of the earlier art beyond the Rhine represented in the former examples.

INTRODUCTION.

We have already exceeded the number of pages we had allotted to ourselves for the purpose of this hurried glance at the manuscript treasures of the library, and yet only the fringe of the subject has been touched, whilst whole sections have had to be passed over entirely. Yet, we venture to hope that in these necessarily discursive notes we have succeeded in conveying some idea of the importance of the collection.

THE CHARACTERISTIC FEATURES OF THE MANUSCRIPTS OF THE MIDDLE AGES.

It must not be supposed that all the manuscripts produced during the middle ages were equally beautiful. Just as in painting there are schools and masters, or as in literature there are shining epochs or golden ages, with their galaxy of brilliant minds, so in the case of the mediæval books there were periods of depresssion as well as periods of glorious eminence. There were famous schools of writing and famous scribes, but the famous scribes took pride in their work, not for their own personal fame, but for the fame of the house with which they were associated, and of which they formed part. Hence it was that at St. Gall, Orleans, Metz, Rheims, Tours, Trier, Prüm, Paris, St. Albans, Winchester, and Lindisfarne, among other places, great writing schools were established, and in the manuscripts that have come down to us from those great schools we find evidence of a union of the arts.

When the first scribe had done his work in the writing of the text, or body of the work, the sheets or gathers had to pass under the eye of the corrector to receive the finishing touches from the master-hand ; then they were passed to the rubricator, whose business it was to insert the capital letters in the spaces that had been left by the first hand for their accommodation ; thence they passed to the illuminator, who painted in those exquisite borders with their jewel work of colour, and finally they were given to the miniaturist, a superior artist, to insert those delicate miniatures which excite the envy of the first painters of the present day.

Not only did the great majority of the scribes omit to leave

any record of their name, but they also omitted to leave any record of the date or place of writing, so that we have to adopt our own devices in determining the date of these undated volumes. But the science of palæography, in other words, the study of ancient writings, has been so wonderfully developed during recent years that it is by no means an exaggeration to say it is possible to determine, with an almost incredible degree of exactitude, the age of an undated written document by means of a careful scrutiny, just as by looking into a person's face and scanning his features we are able to guess his age with a certain degree of accuracy.

The distinguishing characteristics of a manuscript may be said to consist of the material upon which it is written, its dimensions and shape, the colour of the ink employed, the form, size, rudeness, or excellence of the letters, with the contractions of words, the ligatures of combined letters, and the character of the ornamental letters and other illuminations. These features constitute so many tests of the age of the work, and generally lead to a speedy and satisfactory conclusion.

Let us inquire what is implied by the features just enumerated. The principal materials employed to receive writing were papyrus, parchment or vellum, and paper. MATERIALS. Papyrus scarcely enters into consideration here, and paper only to a limited degree. It is largely with parchment or vellum, made from the skins of the sheep, goat, and calf, that we have to do in treating of mediæval manuscripts. The character of this material changed at different periods. At one time it was thin and delicate, then it was firm and crisp, now it had a smooth, glossy surface, then it would change to a rough appearance, and again to a highly polished surface. The vellum produced in one country would be of the colour of ivory, whilst that prepared in another country at the same period would put on an appearance of extreme whiteness and purity. These variations are often a material aid in settling the place of production of a given manuscript.

Paper was scarcely known in Europe until the twelfth century, when it was imported from the East by way of Greece. The

manufacture was first carried on in Italy, France, and Germany in the fourteenth century, and it was not until the middle of the fourteenth century—when it was in fairly general use—that it began to rival vellum as a material for books.

In the matter of shape, the roll form (Case 1) enters but slightly into our period as regards Western books. The "codex" form is that in which the earliest known manuscript of the Bible is found—the "Codex Vaticanus," the greatest treasure of the Vatican Library, which was written about A.D. 350. This was the form adopted for the Bible, and it naturally became the model for theological and ecclesiastical literature of all kinds. In this way the vellum codex was destined to become the recipient of Christian literature, just as the papyrus roll had been the recipient of the literature of the pagan world; although it should be pointed out, there is little doubt amongst scholars that the original manuscripts and the early copies of the New Testament writings, which have disappeared, were in the shape of papyrus rolls. SHAPE.

What is meant by a "codex"? It is the earliest form of book in our modern sense of the word, *i.e.* a collection of leaves of vellum, paper, or other material bound together. The term originated with the Greeks, with whom it meant originally a sawn board or small plank of wood, whose surface had been made smooth so as to receive writing either in charcoal or ink (Case 1, no. 8). Later, it developed into the waxed tablets consisting of two or more boards hinged together, each having a sunken surface like a school slate, into which wax was run, and upon which the writing was scratched with a sharp-pointed instrument of ivory, bone, or metal (Case 1, no. 9). When it was found how very convenient the "codex" or folded form of book was, as compared with the roll form, the latter was gradually abandoned, and even papyrus, as well as vellum, was put together in leaves and gathers in the shape of the codex. The roll form survived in the middle ages only for mortuary rolls, pedigrees, records, and such-like documents.

Another important feature in manuscripts is the character of the handwriting, and the arrangement of it. In the earlier manuscripts we find three and four columns to a page, giving six and eight columns of writing at an opening. The three-column arrangement seems to have been abandoned after the sixth century. Down to the eighth century, with few exceptions, the text was written without separation of words, paragraphs, or chapters. This was undoubtedly to save space when material was costly. Even when the scribes began to break up their lines into words it still continued to be the fashion to attach short words, such as prepositions, to the words which immediately followed them. It was not until the eleventh century that a perfect system of separately written words was established in Latin manuscripts; whilst in Greek manuscripts the system was at no time completely followed. HANDWRITING.

Much could be said about punctuation, but it must suffice to say that our present system of stops dates from the ninth century, when the note of interrogation first appeared.

A few words must be devoted to the formation of letters, for of all features this is perhaps the most important. It is said that an exact uniformity in the shape of letters and in the general appearance of writing is hardly maintained in any language for a longer period—if for so long a period—than fifty years. The successive changes introduced by caprice, by accident, or with a regard to convenience, afford an almost certain means of determining the age of manuscripts.

In the oldest manuscripts the letters differ little from the square forms of letters found in inscriptions. These were very angular. In time the angles gave place to curves, which could be more readily inscribed with the pen on soft material, and this "uncial" character remained in use until the middle of the eighth century. These forms were afterwards modified from time to time with a view to obtain greater facility, and greater celerity. In fact, nearly every change may be attributed to this desire, and those who gained their living by copying found so great an advantage in the "cursive"

or "running" hand that they sought to improve it by every device that might favour an uninterrupted movement of the pen. Not content with forming the letters of each word, they combined them into forms that often bore little or no resemblance to the component parts. Manuscripts of the tenth century abound in these contractions. Many entire words of common occurrence were indicated by single turns of the pen, and thus the term "knots of letters" has been applied to such contractions.

If the manuscript happens to be an illuminated one, there is yet another test of age which may be applied, since the ornamental letters with which so many are adorned are eminently characteristic of the period to which they belong. The term "illuminated manuscript" seems to be a mediæval phrase meaning a manuscript which is "lighted up" with coloured decoration in the form of ornamental letters or painted miniatures. The earliest reference to the art under the designation "illuminating" is that met with in the twelfth canto of the "Purgatorio," where Dante speaks "of the art which in Paris is called illuminating". ILLUMINATIONS.

It may not be inappropriate here to offer a few words in explanation of the term "miniature". The important use that was made of red paint, or, to use its Latin term, "minium," in the decoration of manuscripts, led to the painter being called a "miniator," whence the pictures executed by him in minium were designated miniatures. There is no etymological connection between this word and the term "minute" in the sense of a painting on a minute or small scale.

The art of illuminating reached its highest degree of perfection in the fourteenth century, and it is possible to trace its progress from the time when the Egyptians, away back in the twentieth century B.C., were decorating their funeral rolls in the most gorgeous colours. The custom was no doubt borrowed from the Egyptians by the Greeks, and from the Greeks by the Romans.

Properly speaking, a survey of the mediæval illuminated books begins with the gold writing, or "chrysography," of the Greek manuscripts between the fifth and the eighth centuries of our era.

INTRODUCTION.

In the fourth century it is not surprising to find that the luxury of the times led to writing the most valuable books in gold and silver inks, on leaves of vellum stained with a rose-coloured purple dye. The chief employment of this luxurious writing was to preserve copies of the Gospels and other books of Holy Scripture, of which many extremely valuable specimens are extant. Manuscripts in silver characters are of more rare occurrence than such as are in gold. This may be accounted for by the additional expense required for staining the vellum purple in order to display the white metal, whereas manuscripts in gold characters were executed both on white as well as on purple grounds.

From the practice of writing in gold and silver letters, the introduction of entirely gold grounds, having the characters traced thereon in black ink, seems to have been only the result of the natural progress of Byzantine luxury. From the eighth to the eleventh century this practice was carried to the greatest possible excess. In the same age originated the first broad and quaint forms of that vast variety of ornament usually described as "arabesque," consisting of flowers, foliage, and animals, out of which such exquisitely beautiful borders were subsequently designed.

It was out of the Byzantine richness that those intricate ornaments of interlaced fretwork or twining branches of white or gold, delineated over a background of variegated colours, were derived, which afterwards became general in France and in England. They were intended, no doubt, to represent mosaics made with rich marbles, whence the term "tesselated" which is generally employed to describe them (Case 1, no. 2).

Side by side with this school of ornament which was growing up on the Continent, there arose the school of art in Ireland which is exemplified in the "Book of Kells," the "Lindisfarne Gospels," and other well-known manuscripts.

The thirteenth century was distinguished by several important improvements in the art of illuminating. The most important was, that the gilded backgrounds, which hitherto had presented a dull flat appearance as on the Byzantine work (Cases 1 and 3, nos. 10,

4), now became resplendent. It was found that if the gold was laid over a thick, substantial mass formed of some tenacious paste, it could be burnished with a stone or metal burnisher until it looked like a plate of solid metal (Cases 4, 6, 7, 8, etc.).

It was likewise in the thirteenth century that the famous "Meditationes vitæ domini nostri Jesu Christi," ascribed to St. Bonaventura, were produced, which fixed definitely not only in France but all over the Continent, as well as in England, an established manner for treating pictures designed from events of the Divine story. This accounts for the uniformity of treatment which may be noticed in all books of prayers and offices, and even in pictures, down to the seventeenth century, for Bonaventura's descriptive word pictures may be recognized usually in such miniatures and pictures.

The fourteenth century brings us to the age of Chaucer and of Froissart, and of those national chronicles which afforded such extensive scope to the historical illuminators for the delineation of their invaluable pictures of battles, regal courts, great public events, religious ceremonies, and even scenes of domestic life, which in the latter part of this century began to be introduced into manuscripts. These illuminations are of the greatest value for illustrating many of the important facts relative to the history of the times in which they were executed. In the year 1352, when Edward III was engaged in erecting St. Stephen's Chapel at Westminster, he employed a number of artists to decorate the walls and windows with a great variety of figures, inscriptions, ornaments, and religious stories, all of which exhibited the characteristic features of the illuminators. The most beautiful example of this elaborately splendid style of illumination extant is the famous manuscript known as the "Great Hours of Jean, Duc de Berri," which was painted during the last twenty years of the fourteenth century, and is now in the Bibliothèque Nationale. In this century the large initials of scroll work which characterized the preceding century, and now combined with animals, prevailed both in France and England, and was executed in deep rich reds, purple, and

gold. The best historical compositions, as well as the most artistic borders, of the period were executed in France (Cases 4, 6, and 7).

Another delicate style of art known as "camaïeu" or "grisaille" prevailed in the fourteenth century, which exhibits the taste and ability of the artists of the time (Case 7, no. 5, and Case 9, no. 1). It consisted of carefully and gracefully drawn human figures, executed with the pen, and then lightly tinted in the faces and dresses with a narrow transparent line of colour, close to the outline, as if to indicate the manner in which the drawings might be wrought up into paintings.

From the early part of the fifteenth century borders of ivy leaves and holly springing out of graceful branches and tendrils, delicately drawn with a pen in black ink, are found generally to prevail in the finer devotional manuscripts, combined with coloured flowers, fruit, and foliage (Cases 7 and 9). As the age advanced the borders were enriched by starry backgrounds, with golden stars and more copious and well-drawn specimens of mediæval botany, which Ruskin has regarded as the source of so much beauty (Cases 3, 7, and 8). The ordinary examples comprise pinks, marigolds, daisies, and columbine, with a frequent introduction of the strawberry, but in some of the finest French manuscripts are to be found lilacs, lupins, horse-chestnut blossoms, golden gourds, pomegranates, and many other flowers and fruits.

During the fourteenth century the borders began to be altered in form from being actually frames to the text to that established proportion of margin which still exists in making up the pages of printed books, that is, to make the outer margin and bottom of the pages about twice the width of the space allotted the inner margin and top; the object was, in the case of manuscripts, to afford more favourable opportunities to the inventive fancy of the illuminator.

By the middle, and in the latter part, of the fifteenth century the borders of the small delicate manuscripts which were executed

in Italy exhibited a still greater variety and profusion of ornaments, consisting of slender, gracefully twined branches of the brightest colouring and gilding; of birds, insects, and flowers, as well as of pearls and rich jewels, and Roman coins; this style continued in Italy until the commencement of the sixteenth century (Case 8). Other kinds, composed of twisted and knotted cords and cables, or of scrolls bearing letters and mottoes, may be regarded as common to Flanders, France, and Italy.

It is thought that the flowers, insects, and ornaments were painted first by a superior artist, after which the frame and groundwork were filled in by another hand; that done, it passed back to the first illuminator to fill in the lights and shadows.

In Spanish and Portuguese manuscripts the groundwork and borders are often decorated with most delicate lines of lace-work, drawn with a pen.

Here it may not be inappropriate to point out the remarkable extension in the practice of illumination which had taken place by the close of the fifteenth century. During the Byzantine period it was confined to manuscripts of the Scriptures, some writings of the Fathers, and the most important service books. Then followed volumes for private use, such as "Horae," or devotions for the canonical hours and offices for holy days.

These were succeeded by legends, histories, and poetry, and at length some of the recovered classics were adorned with superior paintings, and by the end of the fifteenth century almost every kind of document when formally written may be found either illuminated or illustrated with pen drawings: charters, wills, indentures, patents of nobility, and even obituary rolls.

The great advance which had been made in the fine arts by the commencement of the sixteenth century is evident in all illuminated manuscripts of that period. The formality of the ancient examples then begins entirely to disappear, and the richest profusion of classical ornament is introduced; they are still illustrated in a superior style, but they cannot be called "illuminated" in the strictest sense of that term, for all the quaint Gothic features

of the ancient style have departed. Another age of art had arrived in which painting was herself coming forth in all her hitherto unknown strength, to be displayed and wondered at, far beyond the narrow limits of historiated miniatures on the borders of manuscripts, or even on altar panels, and on the walls of chapels and palaces.

To what must we attribute the development shown in the Italian manuscripts of the sixteenth century? To the powerful patronage of the Venetian nobles, who employed the best artists of the time to execute the frontispieces of the volumes containing the patents by which the Doges appointed them to the government of any of the dependent states of the Republic. These volumes are usually known as "Ducali" or "Diplomi," and consist of small thin folio vellum manuscripts bound in scarlet, gilded and stamped with the Lion of St. Mark and the motto of the Republic, with, as frontispiece, a half-length portrait of the nobleman receiving the dignity on his knees before the Madonna, St. Mark (the personification of Venice, as Justice), seated on a lion, and sometimes the reigning Doge. These are very beautiful and highly finished, many being attributed to Clovio, Paul Veronese, and Titian (Case 8, no. 8).

When we pass from the age of genuine illuminated manuscripts to that of printed books, the closest imitation of written volumes is to be observed in all the earliest efforts of the first typographers.

The advent of typography did not at once kill the illuminated manuscript, for they were produced in Flanders throughout the seventeenth century, and in France down to the middle of the eighteenth century. In the latter, however, it is to be observed that the artist who decorated them appears to regard himself as independent of his text, rather than to have identified himself with it, as was evidently the feeling of the old illuminators.

We have been able to do little more than take a superficial glance at a few of the most striking features of this beautiful species of painting. Sufficient, however, has been seen to enable us to

appreciate that the illumination of manuscripts must have had a powerful influence on the advancement of literature, in the natural manner by which the brilliant miniatures would win over readers to the text.

However exclusive or limited the subject may appear, it cannot be regarded as otherwise than full of the greatest importance and interest.

Illuminations have preserved to posterity some of the most valuable representations of costume and manners, which have otherwise no visible existence, besides works of many artists of the highest eminence in their time which are not anywhere else to be discovered.

The history of illumination becomes ennobled by the intimate connexion which existed for 700 years between the practice of it and the advancement of the fine arts, the extension of literature, the services of religion, both public and private, and the adorning and preservation of the text of the Holy Scriptures.

"SAINT BEATUS ON THE APOCALYPSE"
Spanish. 12th Cent. (Case 2, No. 7)

DESCRIPTIVE CATALOGUE OF THE EXHIBITS.

CASE 1.

WRITING MATERIALS.

The earliest written records were almost purely monumental, so that at first the most durable materials were employed, such as stone, clay, wood, metal, etc. Later, as the need was felt, other and more portable materials were extemporised, such as papyrus, linen, skins of animals, leaves, bark, potsherds, bone, ivory, etc.

1. Stone Tablet. Babylonian.

Document recording the building of the Temple of E-ninnu by Gudea, the Ruler of Lagash.

*** Of the use of stone we have abundant proof in the ancient monuments of the Babylonians, Assyrians, Egyptians, Phoenicians, and Greeks.

In Babylonian temples, early and late, it was customary to deposit at the foundation documents recording the building or repairing of the edifice. In the early period these documents were often in the form of small stone slabs, inscribed on one or on both sides. In the pre-Sargonic period (early third millennium B.C.) the tablet was commonly supported on a bronze figure. In the next period the tablet seems to have been laid by the side of the bronze figure. Such a tablet is the one here shown.

The translation of the inscription is as follows :—

" To the god Nin-Girsu | (The mighty warrior of the god

Ellil), | his King, | has Gudea, | the Ruler | of Lagash, | his E-ninnu temple, 'The Storm- | bird shines' | built. | The foundation stone | in front of it has he fixed. | "

This particular document differs from all others of the kind known in having this last sentence.

2. Clay Nail-shaped Cone. Babylonian.

Document commemorating the rebuilding of the wall of the capital city of Isin by Ellil-bani.

*** Clay was the most common writing material with the Babylonians and Assyrians. The clay was worked up into tablets of the shape of a cushion, cylinders of the shape of a barrel, and cones of various shapes, varying in size, from an inch to more than a foot. The cuneiform or wedge-shaped characters were impressed upon the clay whilst it was still plastic, after which it was dried either in the sun or by being baked in a kiln.

The "nail" or "cone" of Ellil-bani here shown represents an advanced stage of development in this kind of object, when the text was inscribed both on the shaft and on the cap. The event commemorated in the present text is the rebuilding of the wall of the capital city of Isin. The site is still unidentified, but the city was the seat of a dynasty that began to reign at least two centuries before Ḥammurabi.

The translation of the inscription is as follows:—

"Ellil-bani, | the shepherd who makes everything to abound | for Nippur, | the mighty king, | the king of Isin | the king of Sumer and Akkad, | the spouse whom the heart chooses | of Innina, | the beloved of Ellil | and Nin-insina, | the city wall | of Isin | did build. |

To that wall (belongs) | 'Ellil-bani | Suḫuš-Ki-in' | as its name."

3. Clay Cylinder. Babylonian.

Foundation document recording the rebuilding of the great and ancient Temple of the Sun-God at Sippar, by Nebuchadrezzar.

*** In the Neo-Babylonian period foundation documents often took the form of barrel-shaped cylinders. The present one records the rebuilding of the great and ancient temple of the Sun-god at Sippar, some forty miles north of Babylon, by Nebuchadrezzar the Great, a ruler distinguished even among Babylonians for his piety. The prayer inscribed on the cylinder is also inscribed on the square brick which belonged to the same temple, exhibited in the same case (no. 4). The inscription on the brick is in the ordinary character of the period. That on this cylinder differs from any other copies of this inscription, as being in an archaic style.

The translation of the inscription reads as follows :—

"Nebuchadrezzar, King of Babylon, the beautifier of E-Sagila and E-Zida, son of Nabopolassar, King of Babylon, am I.

"E-barra, temple of Shamash, which is in Sippar, have I built anew for Shamash, the prolonger of my days, Shamash, great lord, be pleased to regard my deeds with favour, and bestow on me in gift a life of many days, enjoyment of strength, stability of throne, length of reign. Accept graciously my uplifted hands. According to thy supreme command, which changes not, may the achievement of my handiwork endure forever, my posterity retain dominion, and be firmly planted in the land. When I lift up my hand to thee, O Lord Shamash, may my path open to the destruction of my enemies. Shamash, do thou and thy mighty weapons, which none can stand against, go at my side to overthrow my foes. As the bricks

of E-barra are firmly laid for ever, so may my years be prolonged for ages."

4. Clay Brick. Babylonian.

One of a series of flat bricks fixed in some part of the structure of the Temple of the Sun-god at Sippar when that ancient edifice was rebuilt by King Nebuchadrezzar.

*** In the time of the great builder Ruler Gudea (see no. 3) the flat large square brick (15½ to 16½ inches square) used by Sargon and Naram-Sin instead of the earlier curious narrow brick with curved upper surface, gave place to one of more convenient size (about a foot square), which remained in use in Babylonia with little change till the end. These bricks, especially when used for the exposed surface of a pavement often bore an inscription. Such is the brick here shown. See note to no. 3.

5. Goat-skin Roll. Hebrew.

Sefer Torah : Scroll of the Law of Moses in Hebrew, without vowel-points. 28⅜ in. (720 mm.) high. Written on forty-six goat-skins. 15th cent.

*** Skins of animals were employed by the Egyptians from very early times, and by the Jews throughout their history for the sacred rolls of the law. The skins of lambs, goats, antelopes, sheep, and calves were utilized, but until the second century B.C., only one side of the skin was prepared to receive writing. These skin books were made up in the form of rolls, on which the writing was arranged in columns. For the transition from this shape to the modern or "codex" form, made up of folded sheets, see note to no. 8.

The present synagogue roll was executed in Spain in the fifteenth century.

The oldest known Hebrew manuscript containing any considerable portion of the Bible is a Pentateuch of the ninth century of the Christian era.

6. Antelope-skin Roll. Hebrew.

Megillat Esther: Hand Scroll of the Book of Esther in Hebrew, without vowel-points. $9\frac{5}{8}$ in. (245 mm.) high. Written on antelope-skin. 16th cent.

*** See note to no. 5.

7. Papyrus Roll. Demotic and Greek.

Bilingual Papyrus—Demotic and Greek. $13\frac{3}{4} \times 11\frac{1}{2}$ in. (350 × 292 mm.). A.D. 29.

*** This document of the time of our Lord shows the common writing material, and the form of Greek script in use at the time. Papyrus was employed in Egypt from a very early date as a material for writing, whence its use gradually spread to neighbouring countries. It was prepared from the papyrus plant, which in ancient times grew in abundance beside the Nile, by cutting the pith of the stem into thin longitudinal strips. These were placed side by side, and another layer of strips laid on them at right angles. The layers were then united by means of pressure and moisture, adhesion being assisted probably by the glutinous character of the pith, or by the addition of glue. When dried and polished the sheets were then ready for use. The original strength of the papyrus thus prepared for writing is estimated to have been about the same as that of modern paper. Owing to its want of durability any document liable to much handling could not survive for more than a limited period. On such perishable material the books of the New Testament must have been originally written, so that the disappearance of the autograph copies through constant use, apart from

other dangers incidental to their circulation, need not occasion any surprise.

The upper portion of the papyrus exhibited, which relates to the sale of a house in the Faiyûm district of Egypt, is written in the demotic form of Egyptian writing, whilst the lower part is in the current Greek script, of a character similar to that which is likely to have been used by the writers of the New Testament.

8. Wooden Tablet. Greek.

*** Tablets of wood were in use in the East from very remote times. They were used for memoranda, accounts, and educational purposes. For such temporary purposes the board was whitened with chalk or gypsum, and charcoal formed the writing medium. In some cases, as in the example exhibited, the writing was written in ink on the bare board. In other cases the boards were coated with wax or some kind of composition, the writing being scratched upon them with a sharp pointed style.

In the inventory of the expenses of rebuilding the Erechtheum at Athens, B.C. 407, the price of two boards on which the rough accounts were first entered is set down at two drachmes, and a second entry of four boards at the same price occurs.

9. Ivory or Bone Tablets. Roman.

Two leaves of a carved bone Consular Diptych, of early sixth-century Roman work, each of which on one side has a carved bust in relief of the Roman Consul Areobindus and his monogram, and on the other side (as shown) the sunken surface into which the wax was run to form the waxed surface for writing upon with a style.

*** These tablets were at first single; later two, three, or more were hinged together by means of rings. If the

documents were important, such as legal conveyances, wills, or letters, it was necessary to protect the writing. This was done by making the leaves of the tablet in the form of a school slate, the wax was run on to the surface which had been sunk to a depth of about the eighth of an inch, leaving a rim, or raised frame around the edges, to serve as a protection to the writing. The object of this was that two tablets might be placed together face to face, without danger to the writing. The multiple tablet was known as a "codex".

When the convenience of the "tablet" or "codex" form of book was recognized, efforts were made to modify the shape of the roll. It was not easy to overcome the natural conservatism and traditions of the scribes, and so the roll-form continued to be used for literary purposes until the fourth or fifth centuries of our era, although towards the close of the third century A.D. the supremacy of the codex form was assured.

In rolls and codices alike, the writing is generally arranged in columns. The transition from the former to the latter shape was by cutting up the rolls into convenient sized pieces, showing perhaps three or four columns to a page which could be nested or made up into quires or gathers, as in the case of the two earliest Biblical manuscripts, the "Codex Vaticanus," and the "Codex Sinaiticus" respectively.

10. **Vellum Codex. Greek.**

The Four Gospels in Greek. With tables of Eusebian canons, prologues, etc. $8\frac{1}{16} \times 6\frac{1}{8}$ in. (205 × 155 mm.). On vellum. 11th cent.

*** Vellum or parchment, from "pergamena," a term which is probably derived from the name of the place (Pergamos), where the preparation of the skins of

animals was so improved as to allow of writing on both sides, in contrast to the old method of preparing only one side, was probably first known in the second century B.C. Skins of the goat, sheep, and calf were employed, but that from calf-skin was the finest, and is known as vellum, from "vitulus".

This material was destined to supersede its old rival, papyrus. It was the most satisfactory of all materials by reason of its great durability, and because it was procurable in any country, whereas the papyrus reed could only be cultivated in a limited area.

This gospel book is exhibited, not as the earliest example of a vellum codex which the library contains, but on account of other interesting features which it possesses.

The volume is open at the miniature facing the Gospel of St. John, which gives an interesting illustration of the evangelist engaged upon his work, holding in his right hand the pen with which the sacred volume upon his knees is being written. In front of him is a scholar's cabinet, with the key in the hasp-lock, of which this miniature gives probably the earliest known representation. On the desk above the cabinet are displayed the various implements used by the ancient scribe in the exercise of his craft—inkpot, dividers, knife for erasure, etc. A pillar at the back of the desk supports a mirror from which a hanging lamp is suspended.

11. Palm-leaf Book. Burmese.

Taddhita-Nissaya. Nâma-kappam. Treatise on Grammar. Burmese. Written on 228 palm-leaves. 496 × 54 mm.

*** Wood was possibly one of the earliest substances employed, but it is possible that before men thought of using boards, they utilized the leaves and the bark of trees. In India and the East palm-leaves, palmyra-

leaves, and the leaves of the talipot-tree were, and are still used. Slips are cut out of the large leaves, the characters are scratched upon the strips, and some staining fluid is rubbed into the scratches.

In Europe leaves of plants are not generally of the tough character of those grown in the tropics, yet the leaves of the olive-tree were used in Greece and Italy and other parts for purposes of record.

Our terms "leaf" and "folio" are derived from this description of material.

12. Bark Book. Batak.

Pustaha. Magical book of the Battas in the Mandailing dialect, attributed to Ama Ni Mortuhot Bilang. Compendium of sorcerer's prescripts for the preparation and application of charms. $9\frac{13}{16} \times 6\frac{11}{16}$ in. (250 × 170 mm.). Written on the bark of the alim-tree, folded as a screen.

*** Bark was very much better adapted for writing purposes than leaves, and was extensively used by the Greeks and Romans. The Latin term "liber" originally signified bark, but it later became the term for roll or book, whence is derived our term library.

The manuscript exhibited is written on the bark of the alim-tree, folded as a screen, and illustrated with magical figures.

The Battas are the inhabitants of the central highlands of Sumatra, and are now mostly subjugated by the Dutch.

Their language, of which there are three main dialects, Toba, Dairi, and Mandailing, is one of the oldest of the Malay group, and is said to have a close affinity with that of the Hovas of Madagascar. Their books are written on bark or bamboo from bottom to top, the lines running from left to right. Their alphabet is supposed to be derived from that of the Indian

monumental inscriptions. Their religion, which also appears to be of Indian origin, consists of demon and ancestor worship. Cannibalism is expressly sanctioned as a penalty for certain offences amongst them.

13. **Linen Mummy Cloth. Egyptian.**

*** Linen cloth was used among the ancient Egyptians to receive writing, and it appears also as the material for certain rituals in Roman history, in references made by such authorities as Pliny and Livy.

CASE 2.

PRE-CAROLINE, CAROLINE, AND OTHER EARLY SCRIPTS.

1. **Cyprian, Saint. Epistolae ad Quirinum [sc. the Testimonia], ad Caecilium, etc. Latin.** $12\frac{11}{16} \times 7\frac{1}{4}$ in. (322 × 185 mm.). On vellum. 8th cent.

*** Written in pre-Caroline minuscules, by several scribes. This is one of the oldest extant manuscripts of St. Cyprian. At the end is the note, "Orate pro domino bartolomeo abbate murbacensi," *i.e.* Bartholomew abbot of Murbach in Alsace. The only Bartholomew in the list of the abbots of Murbach was Bartholomew of Andlau (1447-1476), who is known to have given a number of manuscripts to the library of the monastery.

2. **Smaragdus, Abbot of St. Mihiel. Commentary on the rule of St. Benedict. Latin.** $9\frac{3}{4} \times 7\frac{7}{8}$ in. (247 × 200 mm.). On vellum. 9th cent.

*** Written in Spain in a pre-Caroline minuscule hand, of the Visigothic type, probably in the first half of the ninth century. The treatise of Smaragdus was composed after the Synod of Aix in 817, so that this is a very early manuscript of the work.

"THE TRIER PSALTER"
German, 9th Cent. (Case 3, No. 1)

Inks of three different colours are employed in it; the commentary being in black, whilst the titles of chapters and quotations from the Rule of St. Benedict are in red or green.

There are a number of ornamental initials executed with the pen.

3. **Homilies. Homilies on the gospels for the various festivals of the church. Latin.** $11\frac{11}{16} \times 8\frac{1}{4}$ in. (295 × 210 mm.). On vellum. About A.D. 800.

*** Written in a bold Caroline hand.

Belonged originally to the abbey of Luxeuil.

The text includes homilies by Bede, St. Hegesippus, etc.

4. **Jonas, Abbot. Life of St. Columban. Latin.** $8\frac{3}{8} \times 5\frac{7}{8}$ in. (213 × 150 mm.). On vellum. 9th cent.

*** Written in the purest Caroline minuscule character.

5. **Gregory, the Great, Saint. Moralia in Jobum. Latin.** $16\frac{9}{16} \times 12\frac{1}{8}$ in. (420 × 308 mm.). On vellum. 9th cent.

*** Written in Spain, and containing numerous glosses.

The illuminated capitals are very quaint, being for the most part distorted human figures.

6. **Cantica ecclesiastica pro dominicis et festis, cum notis musicis. Latin.** $7\frac{13}{16} \times 5\frac{1}{2}$ in. (198 × 140 mm.). On vellum. 10th or 11th cent.

*** The music is written without staves in pneums, the ancient form of notation.

7. **Beatus, Saint. Commentary of St. Beatus on the Apocalypse. Followed by the commentary of St. Jerome on Daniel. Latin.** $17\frac{15}{16} \times 12\frac{1}{2}$ in. (456 × 318 mm.). On vellum. About A.D. 1150.

*** Written in the North of Spain (Old Castile or Aragon). With 110 large miniatures, painted on grounds of deep and vivid colour. One of the finest Spanish manuscripts of this period in existence.

St. Beatus was abbot of Valcavado, near Saldaña, in Old Castile. He died in A.D. 798.

CASE 3.

FAMOUS WRITING SCHOOLS.

1. **Psalterium. Latin.** $16\frac{11}{16} \times 12\frac{3}{4}$ in. (422 × 324 mm.). On vellum. 9th cent.

*** Written in large Caroline minuscules, with full-page initials of the interlaced pattern. A very fine example of the Celtic style of art.

From a manuscript note, apparently coeval with the text, inserted in the margin of the calendar for May we gather that the volume was originally in the possession of the abbey of St. Maximin of Trier. This note records how Ada, sister of Charlemagne, left much property to the monastery of St. Maximin, and on her decease was buried there. She also bequeathed a "copy of the gospels written with gold and decorated with gold," which volume is still preserved in Trier in its Stadtbibliothek. The note reads thus: "Obiit Ada ancilla Christi pie memorie filia Pippini regis soror, magni imperatoris Karoli, que multa bona circa et infra Mogontiam et Wormatiam et in pago Nachowe sancto Maximino contulit et textum euangelii auro conscriptum et auro decoratum dedit et post finem vite hic sepulta in pace quieuit".

2. **The Four Gospels in Latin. With prologues, etc.** $11\frac{11}{16} \times 7\frac{7}{8}$ in. (296 × 200 mm.). On vellum. 9th cent.

*** Written in large Caroline minuscules. Initials in gold.

The Caroline minuscule hand is that reformed style of writing which was introduced in the reign of Charlemagne, by whose authority schools for the training of scribes and others were established throughout the

"THE EMPEROR OTTO'S GOSPELS"
German. 10th Cent. (Case 3, No. 4)

Empire. To assist him in his educational projects the Emperor procured the assistance of Alcuin, who spent the later years of his life in directing and promoting the literary studies that were then in course of reorganisation throughout Charlemagne's dominions.

This manuscript was probably produced in the celebrated writing-school of the Monastery of St. Gall.

3. **The Four Gospels in Latin. With tables of Eusebian canons, prologues, etc.** $9\frac{1}{8} \times 7\frac{3}{8}$ in. (232 × 188 mm.). On vellum. 9th or 10th cent.

*** Written in a fine Caroline minuscule hand.

The tables of Eusebian canons are within architectural designs.

This manuscript, which may have been written in the monastery of St. Gall, formerly belonged to the cathedral church of St. Peter, Liége. The large initial letters show the results of Celtic influence.

4. **The Four Gospels in Latin. With tables of Eusebian canons, prologues, etc.** $9\frac{7}{16} \times 7\frac{9}{16}$ in. (240 × 192 mm.). On vellum. 10th cent.

*** Written in the finest Caroline minuscule hand. With full-page decorative patterns executed in purple and gold at the commencement, and before each gospel. The tables of Eusebian canons are within illuminated architectural designs.

The manuscript was written and illuminated for the Emperor Otto the Great (A.D. 912-973), whose portrait is here shown painted on small medallions with inscriptions round them. Its style indicates Cologne as the place of provenance.

5. **Lectionarium. Latin.** $7\frac{9}{16} \times 5\frac{5}{8}$ in. (192 × 143 mm.). On vellum. About A.D. 1060.

*** Written by Ruopertus who was abbot of Prüm, a monastery on the Moselle, from 1056 to 1063. With illuminations.

6. **Preces et officia varia. Latin.** $7\frac{1}{16} \times 4\frac{13}{16}$ in. (180 × 122 mm.). On vellum. A.D. 1487.

*** Executed at Bruges. The artist by whom the miniatures were painted appears to have been Nicolas de Coutre, a member of the Guild of Illuminators of that city. With thirty miniatures and thirty-six borders, besides other decorations.

CASE 4.

ENGLISH SCHOOL.

1. **Missal according to the use of Sarum. Latin.** $12\frac{1}{8} \times 8\frac{1}{16}$ in. (308 × 205 mm.). On vellum. About A.D. 1228-1256.

*** Inscribed: "Memoriale Henrici de Cicestia canonici Exoñ. precij. Lx. s."

Preceding the canon of the mass are eight full-page illuminations, in one of which a kneeling figure of Canon Henry of Chichester is introduced.

2. **Missal according to the use of Sarum. Latin.** $8\frac{3}{8} \times 5\frac{7}{8}$ in. (212 × 148 mm.). On vellum. About A.D. 1405.

*** With illuminated capitals and two full-page miniatures preceding the Canon of the Mass. In the margin of the latter are introduced the arms which were doubtless borne by the original owner. This shield may be that of some member of the family of Appleyard, co. Norfolk. Various indications in the text serve to connect this missal with the old diocese of Lincoln, more particularly the church of "Hameldon," identified with Hambleton in Rutland, the dedication of which is noted in the calendar on March 14.

On the fly-leaf at the end has been entered in the reign of Queen Mary the office enjoined for use at the time when she was hoping to have a direct heir to the crown.

The volume was found concealed in a chimney of a Leicestershire farm-house, in the middle of the nineteenth century, where it had probably lain since the time of Queen Elizabeth.

3. **Cookery. A form of cury by the master cook of King Richard II. English.** $5\frac{9}{16} \times 3\frac{13}{16}$ in. (142 × 97 mm.). On vellum. About A.D. 1400.

*** Nearly 200 recipes are given. The work was edited from another manuscript by S. Pegge in 1780.

4. **Apocalypse. An English translation of a Norman version of the Apocalypse, with an exposition interspersed.** $8\frac{1}{4} \times 5\frac{1}{2}$ in. (209 × 139 mm.). On vellum. About A.D. 1375.

*** This translation was formerly attributed to Wiclif.

5. **The Four Gospels, Acts, Catholic Epistles, Epistles of St. Paul, and Apocalypse in the earlier form of the Wiclifite translation into English. Without prologues.** $10\frac{11}{16} \times 7\frac{11}{16}$ in. (272 × 195 mm.). On vellum. About A.D. 1400.

*** The earlier version of the Wiclifite Bible was partly made by Wiclif himself, and partly prepared under his supervision by Nicholas de Hereford and others. It appeared about 1382, two years before Wiclif's death. It gave so literal a rendering of the Latin Bible from which it was translated as to be in many places obscure. Soon after its completion a thorough revision was undertaken, which was carried to a successful issue by John Purvey, the friend of Wiclif's last days. This revision was completed by about 1388. The great majority of the Wiclifite

manuscripts of the Bible exhibit the text of the later version.

6. The Four Gospels in the later form of the Wiclifite translation into English. With prologues. $6\frac{13}{16} \times 4\frac{13}{16}$ in. (173 × 122 mm.). On vellum. About A.D. 1410.

***This manuscript of the Gospels was presented to Queen Elizabeth on the occasion of her progress through the city of London in January, 1558-59, by Francis Newport, who, for the sake of his religion, had been compelled to fly from this country during the reign of Queen Mary. There is prefixed to it a long letter written by Newport to the Queen.

According to Holinshed (Edition of 1577): At the "Little Conduit in Cheape" the citizens had erected a pageant, where one dressed as an old man to represent "Time" appeared, together with his daughter "Truth," holding a book in her hand, with the words *Verbum Veritatis*, "The word of Truth," inscribed upon it. At the same time a child came forward, and explained in the following verses the meaning of the pageant:—

This old man with the sythe, olde father Tyme they call,
And hir his daughter Trueth, which holdeth yonder Booke,
Whome he out of his rocke hath brought forth to vs all,
From whence this many yeares she durst not once out looke.

The ruthfull wight that sitteth vnder the barren tree,
Resembleth to vs the forme, when common weales decay,
But when they be in state triumphant, you may see
By him in freshe attire, that sitteth vnder the baye.

Nowe since that Tyme agayne hys daughter Trueth hathe brought,
We trust O worthy Q. thou wilt this trueth embrace,
And since thou vnderstandst the good estate and naught,
We trust welth thou wilte plant, and barrennes displace.

"LYDGATE'S SIEGE OF TROY"
English, About 1420 (Case 4, No. 7)

CASE 4.

But for to heale the sore, and cure that is not seene,
Whiche thing the Booke of trueth doth teach in writing playne :
She doth present to thee the same, O worthy Queene,
For that, that words do flye, but writing doth remayne.

"When the childe had thus ended his speeche, hee reached his Booke towardes the Queenes Maiestie, which a little before, Trueth had lette downe, vnto him from the hill, whyche by Sir John Parrat was receiued and deliuered vnto the Queene. But shee as soone as she had receyued the Booke, kissed it, and with both hir hands helde vp the same, and so layd it vpon hir brest, with great thankes to the Citie therefore. And so wente forwarde towards Paules Churchyarde."

7. Lydgate (John). Siege of Troy. English. $17\frac{13}{16} \times 12\frac{13}{16}$ in. (452 × 325 mm.). On vellum. About A.D. 1420.

*** With illuminated borders and miniatures. At the beginning is an illustration of the author presenting his work to King Henry V. At the end are the arms of William Carent, of Carent's Court, in the Isle of Purbeck, who was born in 1344 and is known to have been alive in 1422. It was for him doubtless that the manuscript was written.

8. Boccaccio (Giovanni). The fall of princes. Translated into English by John Lydgate. $16\frac{7}{16} \times 11\frac{9}{16}$ in. (417 × 294 mm.). On vellum. About A.D. 1425.

*** With illuminated borders and capitals.

9. Islip (John). Prayers. Latin. $4\frac{7}{16} \times 3\frac{5}{16}$ in. (113 × 84 mm.). On vellum. About A.D. 1505.

*** With illuminated miniatures, borders, and initials. In each border is found Islip's rebus, *i.e.* an eye and a slip of a tree.

John Islip, who was abbot of Westminster from 1500 to 1532, owes his celebrity to the alterations carried out under his supervision at Westminster Abbey, which included amongst other works the erection of King Henry VII's chapel, where the rebus mentioned above may be seen. This volume is of especial interest since it bears on the binding the arms of Henry VII. As one of the miniatures depicts Islip with mitre and crosier receiving help from the Blessed Virgin, the manuscript must be assigned to a date subsequent to his election to the office of abbot.

CASE 5.

ENGLISH SCHOOL.

1. **London. Liber custumarum Londiniensium. Latin.** $8\frac{1}{2} \times 5\frac{13}{16}$ in. (217 × 148 mm.). On vellum. A.D. 1175-1200.

*** The body of the volume consists of a copy of the "Leges antiquæ," and conforms entirely with the contents of Cotton. MS. Claudius D. II, to the text of which it supplies several leaves that are there wanting.

The special interest of the volume, however, lies in the fact that it contains the earliest known copies of the charters granted to London by Henry I and Henry II respectively. The volume was written within a few years of the granting of Henry II's charter (1155-1161). Of other known copies the earliest cannot be less than a century later in date.

2. **Melsa. Chronicon de Melsa. Latin.** $11\frac{5}{16} \times 8\frac{1}{4}$ in. (289 × 200 mm.). On paper. 14th and 15th cent.

*** This manuscript contains primarily the history of the abbey of Melsa, or Meaux, in Holderness, a Cistercian

house founded in 1150 by William le Gros, Earl of Albemarle and Lord of Holderness.

The manuscript is in the handwriting of the author, Thomas Burton, 19th abbot (1396-1399), and was written approximately between the years 1388 and 1402. It is unique as being the first draft of the work, the Egerton MS. 1141 being a later, revised version, and as containing a continuation by another hand.

The history of the abbey is traced from its foundation to the year 1406, the account of the last ten years being the work of another scribe, and originally in all probability distinct from Burton's MS., though admittedly a continuation of it.

The volume is almost twice the bulk of the Egerton MS., accounted for partly by the continuation, more especially by a fuller relation of contemporary events in the world at large appended to the end of the account of each abbot's term of office until the year 1349. This is possibly the most valuable part of the chronicle, for it furnishes under the 13th and 14th abbots early authority for English history, especially in connexion with Scotland, during the reigns of the Edwards, a period which suffers from a dearth of original chronicles. Extraneous events under the 15th abbot, Hugh of Leven (1339-1349), apply almost exclusively to Edward III's French wars, and are taken from a source independent of the common authorities. It is interesting to note that the chronicler states in connexion with the battle of Sluys that Edward III struck a new coinage of a gold noble in commemoration of the victory, and thus supplies an explanation of the origin of this coin, given by no other early historian.

3. **Tolethorpe. Roll of the Manor of Tolethorpe in Rutland.** **Latin.** 23 feet in length, 10½ inches wide. On vellum. 15th cent.

*** This roll is referred to and in part reproduced in T. Blore's "History and antiquities of the county of Rutland". It contains the history of the descent of the manor from the reign of William Rufus till the middle of the fifteenth century and is followed by copies, in a different and smaller hand, of various charters and deeds, those dated belonging for the most part to the Edwardian and Lancastrian periods.

The chief lord of the manor of Tolethorpe at the time of the Domesday Survey was William Fitzansculf, who held over a hundred manors in the south and centre of the country, his chief seat being the castle of Dudley in Staffordshire. The barony passed to Fulk Paganell, founder of the priory of Tickford, whose descendants supported Matilda, and thence by marriage through the family of Someri to the Suttons, Barons of Dudley, and the Bottetourts, the latter succeeding to Tolethorpe.

The manor was sub-let to Robert de Casterton in the time of Ralph, son of Fulk Paganell, and to Robert de Tolethorpe in the reign of Henry III, and in 1306 it had passed to Nicholas de Burton, in whose family it remained till 1503 when it was transferred to Christopher Browne, a wool merchant, with whose descendants it remained, passing at length to the 3rd Earl of Pomfret on his marriage with Mary, heir of Thomas Trollope-Browne in 1793. A junior member of the family was Robert Browne, founder of the Brownists. The family of Burton seems to have reached its zenith in the reign of Edward III, when Sir William de Burton, its chief representative,

was constantly employed by the king on commissions at home and embassies abroad.

4. **Warden. Cartulary of the Abbey of Warden in Bedfordshire. Latin.** $8\frac{3}{4} \times 6\frac{5}{8}$ in. (223 × 168 mm.). On vellum. 13th-15th cent.

*** The abbey of Warden, or Saint Mary de Sartis, was the earliest house of the Cistercian order in Bedfordshire. It was founded by Walter Espec and furnished with monks from the abbey of Rievaulx, also founded by him. The foundation charter was confirmed by Stephen in November, 1135.

The temporalities of the abbey lay chiefly in the counties of Huntingdon, Hertford, Northampton, Norfolk, and Suffolk, and in 1291 were valued at about the same amount as those of Woburn, so that it was one of the richest houses in the county. Among its benefactors are several interesting names: Henry Braybrook and his wife Christine, the lady of West Warden in Northamptonshire, Simon, Hugh, and William de Beauchamp, lords of Eaton, Malcolm IV of Scotland, and Roger de Quincy, constable of Scotland.

The abbey of Warden seems to have been of no little importance; its abbots served on many papal commissions during the thirteenth century, and successfully resisted the oppression of Falkes de Breauté, and William de Beauchamp, son of the founder of Newnham Priory. The house appears to have been well conducted through the fifteenth century, but the impression left of it in its last days is discreditable and unsatisfactory. The abbey was surrendered on December 4, 1538, by abbot Henry Emery and thirteen monks, but in earlier times its numbers were much larger, possibly as many as fifty or sixty. Its property in 1539 was valued at £428 6s. 11½d.

5. **Edward I. Wardrobe Book. Latin.** 13 × 8⅝ in. (330 × 220 mm.). On vellum. A.D. 1298-99.

*** The volume contains an endless variety of entries from details of the wars in Scotland and Flanders, such as payments for the passage of horses at Whitsand on the return of the army from Flanders, and for flour captured that was intended for the castle of Stirling, to homely matters like the wages of William, the keeper of the king's foxhounds, and payments to the king's surgeon, goldsmith, and fruiterer for the expenses of the children of Edmund, Earl of Cornwall.

6. **Edward II. Liber contrarotulatoris garderobe regis de receptis denariorum, jocalium et aliorum in garderoba predicta tempore Roberti de Wodehous custodis et Roberti de Holdene, contrarotulatoris ejusdem garderobe anno regni Regis Edwardi filii Regis Edwardi xvij°. Latin and French.** 12⅜ × 9⅜ in. (315 × 238 mm.). On vellum. A.D. 1323-24.

*** Wardrobe Book of Edward II.

The volume begins with the "recepta" from Roger de Waltham, late keeper of the wardrobe. Among the "recepta forinseca" the entry "De Henrico de Pembrugge de quadam fine per ipsum facta cum domino Rege pro vita sua saluanda," discloses the name of one of the adherents of the northern barons. Another entry relates to William Twici, the famous huntsman of Edward II, and author of the "Art de venerie".

The list of jewels is very extensive, and includes presents among others to Queen Isabella and Eleanor wife of the younger Despenser and one of the Gloucester co-heiresses, on New Year's Day at Kenilworth. The plate, vestments, and service books belonging to the Chapel Royal are entered, together with the

various plate, linen, and other perquisites of the household.

The latter half of the volume contains an inventory of the jewels and other treasures stored in the Tower of London, many of which were forfeitures from the rebels.

7. Richard I. Itinerary to the Holy Land. Latin. $7\frac{1}{16} \times 4\frac{3}{8}$ in. (179 × 112 mm.). On vellum. Late 13th cent.

*** This manuscript is beautifully written by an English scribe, rubricated throughout, with capitals in colour.

Bishop Stubbs, in his edition of the Itinerary published in the "Rolls Series," mentions that he was unable to obtain permission to examine it from the then owner, Sir Thomas Phillipps, and it has never been collated. It appears, however, to be a transcript of the oldest of the manuscripts to which Stubbs had access—Cotton. MS. Faustina, A. vii.

The work contains a history of Richard's journey to the Holy Land and his doings there and return, covering the period from May, 1187, to April, 1194. It was probably published between the years 1200 and 1220.

As to the authorship there is much obscurity, but the most probable attribution is that to Richard de Templo, whom Stubbs identifies with the prior of the Augustinian Church of the Holy Trinity, London (elected in 1222), on the evidence of Trivet and the author of the "De Expugnatione Terræ Sanctæ". The present manuscript on the fly-leaf contains a note in a modern hand attributing the work to Geoffrey Vinsauf on the authority of Gale, which is not now admitted. Barth assigns the work to "Guido Adduanensis," who has never been identified.

Little is known about Richard de Templo. He was probably a chaplain to the Templars and in some sense a dependent of the Earl of Leicester. On the assumption that he was the author of the Itinerary, he was with King Richard at Lyons in 1190, and continued with him as far as Rhodes, but seems to have been separated from his company until the pilgrimage to Jerusalem. He abruptly disappears at Acre on the return journey. He may have been in the train of the Queens Berengaria and Joan, who visited Rome on their way from Palestine to Poitou, and certainly did not return with Richard himself. Nothing is known of him after his election to the priorate, except that he appears to have been taken under Pope Gregory IX's protection as late as 1229.

He is stated by various authorities to have written also a metrical version of the Itinerary, a tract on penance, and a book of epigrams.

8. **English Chronicle. English.** $11\frac{1}{8} \times 7\frac{1}{4}$ in. (282 × 185 mm.). On vellum. Late 14th cent.

*** The manuscript contains a chronicle of English history from Brute to 1332, ending with the battle of Halidon Hill, and a continuation of a very scanty nature by another hand to the year 1347.

The early part of the history is based upon the romance of Geoffrey of Monmouth.

The manuscript is in a clear hand, with chapter headings in red, and initials in gold and colours, whilst two pages have an illuminated border.

9. **Wigmore. Chronicon de Wigmore (1066-1307)—Chronicon Anglie ad annum 1437. Latin.** $10\frac{1}{4} \times 7\frac{3}{16}$ in. (260 × 182 mm.). On vellum. 14th-15th cent.

"JOAN OF NAVARRE'S PSALTER"
French, About 1260 (Case 7, No. 2)

*** "In addition to the general events," the Chronicon de Wigmore "has a list of the abbots of Wigmore, and descents of the family of Mortimer, and sometimes of their connexions, inserted chronologically, with various notices of events connected with the Marches of Wales, etc. From A.D. 1157-1200 it is fundamentally the same as the "Annal. Waverley," but each, in specific instances, is considerably fuller than the other. From 1303 to the end, it is almost the same as the "Annales Wigorneses". The first page is nearly obliterated, but may be in a great measure supplied from MS. Cotton. Cleop. D. ix. 7, which is radically the same to 1283, but scantier, and wanting the Wigmore notices."—Hardy, "Descriptive catalogue of materials, etc." (Rolls Series).

The second chronicle is finely written in a different hand from the Wigmore chronicle, with illuminated capitals in blue and red. It begins with the first inhabitants of Britain, and traces the history of the country, following the usual plan of division into reigns, John and Henry V receiving most notice. It ends in 1437.

CASE 6.

FRENCH SCHOOL.

1. **Lancelot du Lac. French.** 2 vols., of which the first is exhibited. $15\frac{5}{8} \times 11$ in. (397 × 280 mm.). On vellum. About A.D. 1300.

*** This manuscript comprises the second part of the "Lancelot," the "Quest of the Holy Grail," and the "Death of King Arthur".

With 72 miniatures, and numerous illuminated capitals. The miniature exhibited represents the assemblage of the Knights of the Round Table before King

Arthur for the recital of their several adventures, beginning with Lancelot's.

2. **Guilleville (Guillaume de). Le pèlerinage de la vie. French.** $12\frac{11}{16}$ × 10 in. (322 × 253 mm.). On vellum. 14th cent.

*** Enriched with 173 charming miniatures, valuable for the illustrations they afford of the manners and customs of the period.

3. **Jean de Courcy. Chroniques. French.** $16\frac{7}{8}$ × $11\frac{13}{16}$ in. (428 × 300 mm.). On vellum. A.D. 1420.

*** With borders and initial letters illuminated in gold and colours.

4. **Chroniques de Saint Denys. French.** $16\frac{3}{8}$ × $11\frac{7}{8}$ in. (416 × 302 mm.). On vellum. 15th cent.

*** With 26 miniatures, and many illuminated capitals. The miniature exhibited depicts Edward I paying homage to Philip the Fair of France, as his overlord, for the duchy of Aquitaine, A.D. 1286.

The binding bears the arms and monogram of the Abbé Antoine de Sève.

5. **Coutumes de Bretagne. French.** $8\frac{15}{16}$ × $6\frac{7}{16}$ in. (227 × 164 mm.). On vellum. 15th cent.

*** Ornamented with illuminated capitals.

CASE 7.

FRENCH SCHOOL.

1. **Bible Historiée. A series of full-page paintings on a background of burnished gold, representing scenes from the Book of Genesis. With descriptions in French above and below the miniatures.** $7\frac{5}{16}$ × $5\frac{7}{8}$ in. (186 × 149 mm.). On vellum. About A.D. 1250.

*** Executed in the south of France.

A beautiful example of the art of the period.

CASE 7.

2. **Psalterium. Latin.** $19\frac{1}{4} \times 6\frac{11}{16}$ in. (260 × 171 mm.). On vellum. About A.D. 1260.

*** Written in Paris, probably by the same person who executed the manuscripts given by St. Louis to the Sainte Chapelle.

It belonged at one time to Jeanne de Navarre (Queen Consort of Henry IV, King of England), whose autograph appears on one of the blank leaves.

3. **The Bible in Latin. With prologues.** $8\frac{11}{16} \times 6\frac{1}{8}$ in. (221 × 156 mm.). On vellum. 13th cent.

*** With historiated capitals, etc.

Formerly belonged to the abbey of St. Acheul, and later to the Duchesse de Berry.

4. **Psalterium et officia varia. Latin.** $7\frac{5}{8} \times 5\frac{3}{8}$ in. (193 × 136 mm.). On vellum. Early 14th cent.

*** Executed in France, probably for a female member of the Order of St. Dominic.

With highly decorative miniatures and historiated capitals.

In 1586 this manuscript was presented to William Duke of Cleves, Berg, and Juliers, and his son John William. On the fly-leaf at the beginning is the signature of the great-grandson of the former, namely, Philip William, Count Palatine of the Rhine. From the possession of the Counts Palatine of the Rhine it passed by gift to the Jesuit College at Dusseldorf; and at a later date became the property of the Bollandists at Brussels.

5. **Vie et passion de nostre seigneur Jésus Christ. Prières à la Vierge en rime française avec d'autres pièces en prose.** $9\frac{3}{8} \times 6\frac{1}{2}$ in. (238 × 166 mm.). On vellum. About A.D. 1350.

*** Written on fifty-three leaves, of which twenty-four are ornamented with twenty-six paintings of our Lord's

Passion, all executed in grisaille, the aureoles only being depicted in gold.

6. **Lorris (Guillaume de). Le roman de la rose. French.** $11\frac{1}{8} \times 7\frac{15}{16}$ in. (282 × 202 mm.). On vellum. 14th cent.

*** This work was begun by Guillaume de Lorris and continued by Jean de Meung. The miniature exhibited depicts the latter at work on his continuation.

7. **Horæ Beatæ Mariæ Virginis. Latin.** $8\frac{5}{8} \times 6\frac{3}{16}$ in. (220 × 158 mm.). On vellum. 15th cent.

*** Of French origin.

With richly painted miniatures and characteristic French borders.

A manuscript note says that it was executed for Charles VII of France about 1430, and that it remained in the possession of the French kings until the Revolution. This note further attributes the manuscript to the same hand that executed the famous Bedford Missal.

8. **Horæ Beatæ Mariæ Virginis. Latin.** $6\frac{3}{4} \times 5\frac{7}{16}$ in. (171 × 139 mm.). On vellum. 15th cent.

*** Written in France.

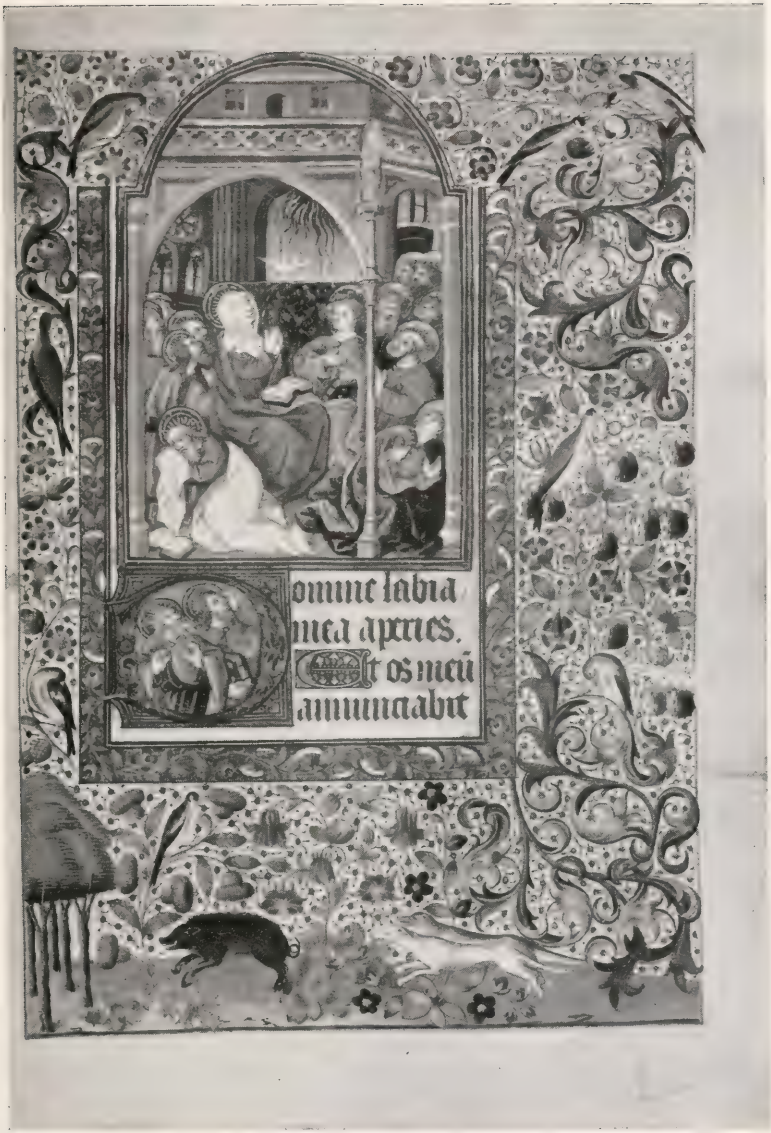
With delicately executed miniatures and ivy-leaf borders typical of the French school.

9. **Psalterium secundum usum ecclesiæ Beatæ Mariæ Parisiensis. Latin.** $7\frac{1}{8} \times 5\frac{5}{16}$ in. (182 × 135 mm.). On vellum. 15th cent.

*** With delicately coloured miniatures, illuminated borders, pen-work capitals, etc.

10. **Horæ Beatæ Mariæ Virginis. Latin.** $10\frac{1}{8} \times 6\frac{5}{16}$ in. (257 × 161 mm.). On vellum. About A.D. 1490.

*** Illuminated probably in the South of France by an artist of the school of Jean Foucquet.



"KING CHARLES VII'S BOOK OF HOURS"
French. About 1430 (Case 7, No. 7)

CASE 8.

Executed for Jacques Galliot de Gourdon de Genouillac, grand-écuyer de France and grand-maître d'artillerie.

11. **The Bible in Latin. With prologues.** $12\frac{1}{8} \times 8\frac{5}{16}$ in. (308 × 208 mm.). On vellum. 13th cent.

*** Ornamented with miniatures and numerous capitals of pen-work.

CASE 8.

ITALIAN SCHOOL.

1. **Nicolaus,** *de Lyra.* **Postilla super libros Veteris Testamenti.** 3 vols., of which the first and second are exhibited. $16\frac{3}{4} \times 10\frac{5}{8}$ in. (425 × 270 mm.). Fol. On vellum. A.D. 1407.

*** A work of the Italian school. With many illuminations.

Presented to a member of the Malatesta family, portraits of various individuals in it being introduced into the miniatures.

2. **Prolianus (Christianus). Astrologia. Latin.** $8\frac{5}{16} \times 5\frac{5}{8}$ in. (212 × 143 mm.). On vellum. A.D. 1478.

*** The colophon reads: "Finis huius opusculi parthenope Anno | salutis 1478 foeliciter Amen :· |" The earliest printed edition of this work appeared at Naples in the previous year.

Written and illuminated by an Italian scribe, in the revived Caroline minuscule hand.

The first page is surrounded by an interlaced border, with birds and amorini introduced. There are also a number of coloured diagrams.

3. **Cassianus (Joannes). Collationes sanctissimorum patrum. De coenobiorum institutis libri XII.** 11 × $8\frac{3}{16}$ in. (280 × 208 mm.). On vellum. About A.D. 1450-1500.

*** Written in the revived Caroline minuscules employed by Italian scribes in the fifteenth century, which served as a model for the Roman type of the printed books.

With illuminated capitals and borders.

4. **John,** *Climacus, Saint.* **Scala Paradisi. Text and commentary. Italian.** $10\frac{7}{8} \times 7\frac{13}{16}$ in. (276 × 198 mm.). On vellum. 15th cent.

*** On the first page of the text is depicted an allegorical representation of the world, and the means of escape from its follies and perils. An enclosure within a wall is supposed to represent the world; here can be seen men and women engaged in serious occupation, or the reverse, as the case may be. In the centre is a painter at his easel, whilst in another spot a company of people can be seen dancing to a tabret and pipe. One man in the enclosure is apparently paying toll to St. Peter. Just outside the gate is the figure of a woman donning a religious habit, handed to her by an angel. A flight of steps leads to the gate of heaven, where a nun is being received by an angel.

A richly illuminated border surrounds the whole page; a number of illuminated capitals occur on other leaves of the volume.

5. **Petrarca (Francesco). Rime.—Dante Alighieri. Cançoni. —Italian.** $9\frac{1}{2} \times 6\frac{7}{16}$ in. (242 × 164 mm.). On vellum. 14th cent.

*** The first portion of this manuscript contains the poems of Petrarch, the latter those of Dante. The manuscript, which was written during the lifetime of Petrarch, or immediately after his death, is by the same hand throughout.

The colophon reads: " Beatissimi spetiosiq; hui' volumīs adepto fie. | laus sit et gl'a deo. qui Laurētio karoli

"BOOK OF HOURS." SCHOOL OF JEAN FOUCQUET
French. 15th Cent. (Case 7, No. 10)

de stroçis | qui ip̄ꝫ fieri fecit, pauloqꝫ scriptori eiusdē. fe | liceꝫ tribuat uitaꝫ per tp̄a longiora. Amen:— | "

Ornamented with large initial letters and three illuminated borders, containing portraits of the poets and their inamorate, with the arms of the Strozzi emblazoned at the foot of the first two borders.

6. **Dante Alighieri. Divina Commedia. Italian.** $11\frac{1}{16} \times 8\frac{11}{16}$ in. (281 × 220 mm.). On paper. A.D. 1416.

*** A manuscript of the Divina Commedia containing a number of variants from the common text. It has not yet been utilised by any editor of Dante.

The colophon reads: "Explicit Tertia et ultima Cōmedia Dantis allegherij | Florentini Poete Excellentissimi: — | Scripta fuit p me bartolomeuꝫ landi de landis | de prato notm Et conpletū fuit die xxviiij | Iuni Añō Mccccxvj. Indictioη viiij:— | "

Of the transcriber of the manuscript nothing is known. There are a number of comments in the margin written in a smaller hand, but probably by B. Landi de Landis. The end of the volume is filled with a number of passages transcribed, or translated, from classical authors.

7. **Missale Romanum.** 6 vols., of which the first is exhibited. $14\frac{3}{4} \times 10\frac{1}{4}$ in. (375 × 260 mm.). On vellum. About A.D. 1517.

*** Executed for Cardinal Pompeo Colonna, who was elected a member of the sacred college in A.D. 1517, and died in A.D. 1532.

The tradition handed down by the family was that the large full-page illuminations were executed by Raphael about 1517 on the elevation of the owner to the cardinalate; but recent investigations have shown that there is a close similarity in style to that

of the Farnese Missal, which is commonly associated with the craftsmanship of the painter Clovio.

8. **Bologna. The arms of the judges in the court of the Università dei Mercanti di Bologna, 1576-1632. Italian.** $12\frac{1}{16} \times 8\frac{1}{4}$ in. (306 × 210 mm.). On vellum.

*** Contains upwards of 500 coats of arms.

CASE 9.

FLEMISH, GERMAN, SPANISH, AND OTHER SCHOOLS.

1. **Apocalypse. The scenes of the Apocalypse illustrated by a series of 96 miniatures on 24 leaves. With explanatory legends written in red and black ink in Latin.** $10\frac{7}{16} \times 8$ in. (265 × 203 mm.). On vellum. About A.D. 1350.

*** A production of the Flemish school.

2. **Speculum humanæ salvationis. Latin.** $11 \times 7\frac{15}{16}$ in. (279 × 201 mm.). On vellum. 14th cent.

*** With rudely painted illustrations.

3. **Horæ Beatæ Mariæ Virginis. Latin.** $3\frac{15}{16} \times 2\frac{7}{8}$ in. (100 × 73 mm.). On vellum. 15th cent.

*** Executed in Flanders.

With full-page miniatures and illuminated borders. This manuscript exhibits clearly the distinctive characteristics of the Flemish school of illumination: its richness of colour, and its realism, together with the typical borders consisting of a broad band of colour or flat gold forming a ground for the representation of flowers, fruits, butterflies, etc. The miniatures are in the style of Hans Memling, the famous Flemish artist.

4. **Horæ Beatæ Mariæ Virginis. Latin.** $6\frac{1}{8} \times 4\frac{5}{16}$ in. (156 × 110 mm.). On vellum. 15th cent.

"THE COLONNA MISSAL"
Italian. About 1517 (Case 8, No. 7)

*** Executed in Flanders.

With 9 full-page miniatures and 18 smaller ones, besides illuminated borders.

Like no. 3, the miniatures show a striking resemblance to the style of Hans Memling.

5. **Horæ Beatæ Mariæ Virginis. Latin.** $2\frac{9}{16} \times 1\frac{7}{8}$ in. (66 × 48 mm.). On vellum. 15th cent.

*** Executed in Flanders.

With miniatures and illuminated borders.

Belonged to Mary Queen of Scots, who on one of the open pages has written the words, "Mon Dieu confondez mes ennemys. M."

6. **Horæ Beatæ Mariæ Virginis. Latin.** $4\frac{1}{4} \times 3\frac{1}{16}$ in. (108 × 78 mm.). On vellum. Late 15th cent.

*** Written probably in the north of France.

With a number of extremely delicate miniatures and borders, besides illuminated capitals.

7. **Psalterium. Latin.** $10\frac{11}{16} \times 7\frac{9}{16}$ in. (271 × 192 mm.). On vellum. 14th cent.

*** Written by a German scribe.

Ornamented with pen and ink drawings of animals, historiated capitals, and 34 miniatures of the life of Christ in gold and colours.

8. **Donatus (Aelius). Ars grammatica. Latin.** $11\frac{1}{8} \times 7\frac{7}{8}$ in. (283 × 200 mm.). On vellum. A.D. 1369.

*** Written in a hand displaying a marked similarity to the type of the 42- line Latin Bible printed at Mainz between 1450 and 1456, the first work of considerable size known to have issued from the printing press.

9. **Preces privatae. Latin.** $8\frac{1}{2} \times 6\frac{1}{8}$ in. (215 × 155 mm.). On vellum. About A.D. 1440.

*** Executed in Germany. With many illuminations.

10. **Haggadah. Service for Passover. Hebrew.** 11 × $9\frac{1}{16}$ in. (280 × 230 mm.). On vellum. 15th cent.

*** Written in the south of France, or on the borders of Spain.

Profusely illuminated, with tinted arabesques intertwined with Hebrew texts.

11. **Armorial. Latin.** $10\frac{5}{8}$ × $6\frac{5}{8}$ in. (270 × 168 mm.). On vellum. A.D. 1416.

*** Written by an officer of arms, a native of the province of Beira in Portugal, whilst he was attending the Council of Constance.

With upwards of 200 coats of arms, and flags emblazoned with heraldic arms.

12. **Aristotle. A collection of quotations from Aristotle, with a commentary. Latin.** $6\frac{3}{16}$ × $4\frac{3}{8}$ in. (157 × 113 mm.). On vellum. 13th cent.

*** A note at the commencement of the volume records its presentation to the abbey of Whalley by Gregory, abbot of Whalley, identified with Gregory of Norbury. It was under his rule that the abbey was established by the transference in 1296 of the monks of Stanlaw to Whalley.

13. **Vergilius Maro (Publius). Æneis. Latin.** $10\frac{1}{16}$ × $5\frac{7}{8}$ in. (256 × 149 mm.). On vellum. A.D. 1404.

*** The colophon reads: "Explicit liber eneidos Pu. Maronis Virgilij | Mantuanj poete clarissimi ꝺpletus ⁊ script' añ̃o M°cccc°iiij° | De mēs*e* Ianuar*io* ꝑ me. Ꝗ. Ḋ. Corsiñ. | "

CASE 10.

JEWELLED AND METAL BOOK-COVERS.

1. **Covers of a Book of the Gospels.** $16\frac{1}{2}$ × $10\frac{3}{16}$ in. (420 × 258 mm.).

"APOCALYPSE"

Flemish. 14th Cent. (Case 9, No. 1)

*** In the centre of each is an ivory plaque, carved with three subjects in high relief; the Annunciation to the Virgin, the Nativity and the Baptism of Christ, the women at the Sepulchre, the Ascension of Christ, and the Descent of the Holy Ghost. The plaques are mounted in silver-gilt frames, divided into a number of panels, with *repoussé* figures of our Lord and saints in high relief, that at the bottom of one being Saint Eucharius, Archbishop of Treves, where the metal work of this cover was probably made. The intermediate panels are decorated with filigree work, and with jewels and pastes cut *en cabochon*. The ivories are German work of the tenth century, and the frames of the twelfth century.

2. **Psalter in Latin.** 14¾ × 10¾ in. (374 × 273 mm.). On vellum. 12th cent.

*** The binding was probably made for a Book of the Gospels. In the centre of one side is a crucifix in gilt and enamelled copper. On the other is a seated figure in gilt copper of Christ holding a book, and with His right hand raised in blessing. Both of which are examples of Limoges work of the early twelfth century. The background is of silver stamped from dies of the thirteenth century. The whole is surrounded by an ivory border carved with busts of saints in octagonal panels.

3. **Bonaventura, Saint. Breviloquium.** On vellum. 13th cent.

*** The cover is of gilt metal, with filigree border studded with jewels, and in the centre an enamelled plaque of a figure of St. Andrew. The head is in metal, incised, the lines filled with red against a bluish-grey nimbus, the drapery enamelled, of different shades of blue and green, and borders of metal lined in with

red. The background is plain gilt metal, engraved with round-headed arch, and the inscription, "S. Andreas". The plaque is itself but $5\frac{1}{2} \times 2\frac{3}{16}$ in. (140 × 55 mm.), the filigree border occupying the rest of the cover. The enamel is German work of the twelfth century. From the church of St. James at Liége. The whole cover measures $7\frac{5}{8} \times 5\frac{1}{8}$ in. (194 × 130 mm.).

4. **Old Testament in Latin.** $11\frac{7}{8} \times 8\frac{5}{16}$ in. (300 × 211 mm.). On vellum. 11th cent.

*** In the centre of the cover is an ivory panel carved with two subjects; the upper one represents an archbishop with attendant priests addressing a man seated on a throne; the lower subject represents a saint about to heal a lame man in the presence of a dignitary seated on a throne. The border of thirteenth-century German work, of silver-gilt, is decorated with filigree work and figures in *repoussé*, and enriched with crystals *en cabochon*.

5. **New Testament in Latin.** $12\frac{1}{16} \times 8\frac{3}{8}$ in. (306 × 213 mm.). On vellum. 11th cent.

*** In the cover of this manuscript is an ivory panel of tenth or eleventh century German work, carved in relief with the Crucifixion and figures of the Virgin Mary and St. John the Evangelist, which was intended to be used as a pax at Mass. The border is of silver-gilt, decorated with filigree work and four medallions in *repoussé*, with figures of saints of the thirteenth century. It is further enriched with large crystals, *en cabochon*, and a number of ancient Roman gems and pastes, both in intaglio and cameo. One, cut on red jasper, represents Hermes wearing a chlamys and holding the caduceus, copied from an antique Greek statue resembling the Farnese Hermes

in the British Museum: fine Græco-Roman work of the first century A.D.

6. **Officia et preces Conv. Nonn. Reg. O. Sci. Augustini Florentiæ.** $8\frac{7}{8} \times 7\frac{5}{16}$ in. (226 × 161 mm.). On vellum. 13th cent.

*** The cover is a metal plate of unusual thickness and weight. It is probably a casting, of which the front surface has been overgilt and chased. The central figure is that of Christ seated on an arch or possibly a rainbow, a serpentine line below may represent the clouds, and between the feet is the globe or earth. To the left and right are embossed the letters A and M, probably to represent Alpha and Omega. In each corner is a rock crystal cut *en cabochon*, and surrounding the principal figure are the symbols of the four Evangelists. At the foot is the Agnus Dei. North Italian work of the thirteenth century.

7. **Horæ Beatæ Mariæ Virginis.** $5\frac{5}{16} \times 3\frac{13}{16}$ in. (135 × 97 mm.). On vellum. 15th cent.

*** In the centre of the cover is an ivory of the Virgin standing, holding on her left arm the Holy Child. The border is of gilt copper *repoussé*, with turquoises at each corner *en cabochon*, and garnets in the centre of each of the four plates which compose it. Both ivory and border are of the thirteenth century.

8. **The Four Gospels in Latin.** 10 × $6\frac{13}{16}$ in. (254 × 173 mm.). On vellum. 10th cent.

*** The central recess of the upper board of the binding is covered by a thick plate of copper *champlevé* enamel, on which is nailed a large figure of Christ in benediction, with the book clasped to His breast, seated on a low chair, in very high relief. The figure is of hammered brass or copper, chased and

engraved over the surface, and gilt. At the corners of the enamel are the symbols of the four Evangelists. The bevel is covered by a plain strip of gilt metal. The border is covered with strips of gilt metal *repoussé*. Limoges work of the early twelfth century.

9. **Petrus,** *Lombardus.* Commentarius in Psalmos. $14\frac{7}{8} \times 9\frac{11}{16}$ in. (377 × 245 mm.). On vellum.

*** The upper board of the binding is evidently one leaf of the cover of a Book of the Gospels. In the centre is a figure of the crucified Christ wearing a jewelled crown, on a cross richly ornamented with coloured enamels. In each corner is an enamelled medallion. The border is enriched with plaques of enamel, filigree work, and jewels. Limoges work of the early twelfth century.

10. **Collectarium.** $12\frac{1}{2} \times 8\frac{1}{2}$ in. (312 × 215 mm.). On vellum. 15th cent.

*** In the centre of the cover is a large shallow depression covered over with thin sheets of gilt copper. Hammered out into low relief are three standing figures; Christ bearing a book, to the left the Virgin, to the right St. John. Each figure stands on a separate pedestal. Above and below are symbols of the four Evangelists struck on separate pieces of metal of circular shape. The bevel is covered with thin gilt plates. At each corner of the border is a large rock crystal in claw settings with *champlevé* enamels along the top and bottom, and partly along the sides. The remaining spaces in the sides are fitted with filigree work and jewels. The centre of the cover is Byzantine work of the twelfth century, whilst the border is of a later date. From one of the churches of the city of Cologne.

CASE 10.

11. The Four Gospels in Latin. $11\frac{7}{8} \times 7\frac{13}{16}$ in. (303 × 199 mm.). On vellum. 12th cent.

*** The covers consist of two modern boards in gilt copper frames, enriched with plaques of Limoges enamel with representations of Apostles, Virtues, and the symbols of the four Evangelists, and formerly decorated with silver bosses. On one side a metal figure of the Crucifixion was attached, which is now missing; on the other is a seventeenth-century painting of Christ. From the Church of St. Mary, Dinant.

12. Horæ Beatæ Mariæ Virginis. $4\frac{7}{8} \times 3\frac{3}{8}$ in. (123 × 85 mm.). On vellum. 15th cent.

*** The cover consists of two leaves of an ivory diptych of fourteenth-century French work. The front board represents the way to Calvary, the back board the Crucifixion, both under a series of Gothic canopies.

A SELECTION FROM THE WORKS BEARING UPON THE STUDY OF GREEK AND LATIN PALÆOGRAPHY AND DIPLOMATIC IN THE JOHN RYLANDS LIBRARY.

GENERAL TREATISES, ETC.

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Pp. 428-436. The Sforza Book of hours. By Sir J. C. Robinson.

Vol. 2, pp. 257-275. Venetian ducali. By J. W. Bradley.

Pp. 309-332. The grotesque and the humorous in illuminations of the middle ages. By Sir E. M. Thompson.

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Pp. 156-172. The early English writing-masters. By E. F. Strange.

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